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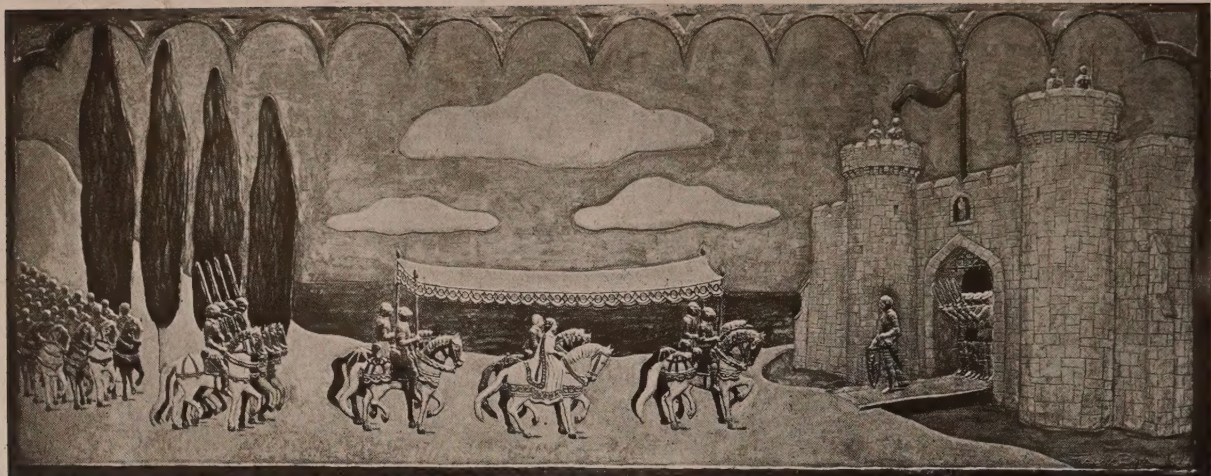
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The Cover, "Portrait of a Lady," is by J. J. Masquerier. Courtesy of the John Levy Galleries

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WALNUT INTERIOR OF AN EARLY EIGHTEENTH CENTURY ITALIAN PHARMACY, PANELED AND CARVED WITH BEAUTIFUL CRAFTSMANSHIP

ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

IN the earliest periods of the world's history of which we have record, the "art" of pharmacy, like that of the perfumer, was practiced by a highly specialized class of the priesthood. Pharmacy is a term which in the original Greek form signified the use of any kind of drug, potion, or spell, including poison and witchcraft. Egyptian inscriptions indicate that the physician-priests dispensed their concoctions to the chanting of incantations and spells. In this connection it is interesting to recall the ancient astrological belief that plants and minerals were under the influence of the planets, as is shown in the old names of some of the metals and drugs—as for instance, lead for Saturn, copper for Venus, and iron for Mars. Also, certain flowers were supposed to represent particular planets, and this led to their use in disease for persons born under corresponding planetary influence. Even today physicians head their prescriptions with a sign that originally meant an invocation to Jupiter, but that now represents the word "recipe."

The establishments for dispensing medicine in the towns under Arab rule, such as Cordova, Toledo, and Seville, were early placed under severe restrictions by both Church and State. The Benedictine monks who, from their contact with Ara-

bian physicians, were especially active in bringing the pharmacy into prominence, introduced it into Italy and other countries of Europe. In Italy the pharmacy developed into a medical center in each community and became a place of general importance and interest. To support this assertion the *Gallerie dell' Accademia* in Venice displays a beautiful painting by Pietro Longhi entitled *So Speciale*, depicting a pharmacy of elaborate ornamentation in the center of which is a beautiful *grande dame* receiving treatment. Italians, with their unerring instinct to make all things beautiful, gave to utilitarian and public places a generous share of artistic consideration and a careful attention to the harmony of detail.

The illustration portrays a one-fourth section of an early eighteenth century pharmacy of northern Italy. The wall directly opposite the one shown here has a door in the center, and the other two sides have windows. Secret drawers and hidden springs suggest the dark mysteries and devious ways of long ago. The wood is walnut mellowed by age and enhanced by paneling and carving of exceptional and exquisite detail. Modern imagination readily adapts this rare and charming interior to a library, gun room, or trophy room. It is imported and exhibited by Levezzo Brothers.



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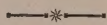
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IN the Munich Museum for Antique Small Sculpture is a most interesting and important collection of original small Greek bronzes. Representing excavations made all over the ancient world, this collection affords a rich field for the study of classical art. Replicas made in Munich from this and other famous collections of Europe and imported to this country by the Osterkamp-Mead Corporation enable us to have the real joy of possessing intrinsically beautiful reproductions of priceless works of art. Furthermore, their perfect adaptability to the need for suitable objects of moderate size in interior decoration often furnishes the solution to a perplexing problem. Neither photographs nor descriptions satisfactorily convey the beautiful color and fine quality of these figures, their acquisition for the permanent classical collections of the Metropolitan Museum of New York and similar institutions being one of the best indications of their high character. The very reasonable cost at which they are offered constitutes a genuine service in the domain of art, and has not precluded their purchase by serious collectors who are naturally prejudiced against the possession of anything but original works. The Osterkamp-Mead Corporation has assembled and has on exhibition the very best examples of these small figures, thereby creating in America a nucleus of classical bronzes without equal in the world. Here one can place an order for any antique or modern figure, and hence an individual or institution can acquire pieces always desired but heretofore practically unobtainable, except, perhaps, for a fortunate few.

Illustrated here is the Berlin Venus, the original bronze of which is in the Berlin Museum. In spite of the excessive corrosion of the metal it is still valued as one of the finest examples of bronze figures of Venus known to the art world. The right hand is raised, supposedly in the act of fastening a diadem in the head, and the left hand undoubtedly once held the inevitable mirror. As was so often the custom in ancient Greece, the eyes were inlaid with silver. The figure originated about four hundred and fifty B.C., and in some way found its way to the island of Tera, where it was dis-



Courtesy of Charles Woolsey Lyon

COLONIAL MIRROR WHICH ONCE BELONGED TO NOAH WEBSTER

wise detracts from its inherent individuality and merit, but on the other hand emphasizes an interesting development based upon inherited and accepted standards. The arts of a country spring from the common life and thought of the people, and truly indicate its cultural unfolding.

In all ages mirrors have played a constructive part in the

art history of nations, reflecting literally and figuratively the artistic growth of a people. Excavations in Mesopotamia unearthed small metal hand mirrors whose polished surfaces held the transient charms of the ladies of Kish and the tombs of Egypt yield mute evidence of their eternal importance. And so on down through the centuries each country contributes interpretations of this alluring accessory of advancing civilization. It was not until the early sixteenth century that glass was used for mirrors, and it was about that time that Venetian workmen received state protection



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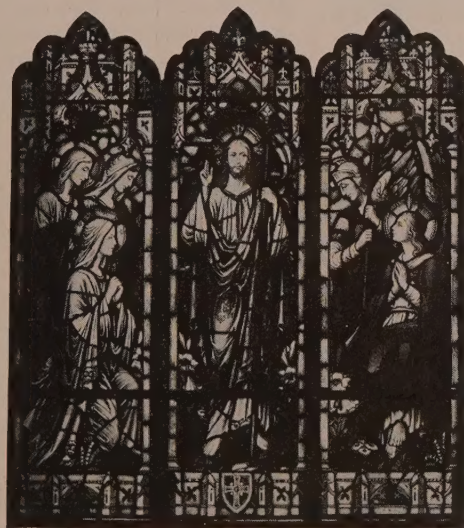
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for the manufacture of glass. In England the first looking-glass plates for mirrors were made in 1673 at Lambeth, and henceforth were in general use. American records show that about 1680 mirrors were esteemed far beyond most pieces of furniture. Perhaps because they somehow epitomized the lost luxury of the mother country. Therefore, local craftsmen devoted their time and talent to the making of beautiful frames, as a labor of love and joy. Some of the finest frames, of course, were imported, and served as models for the most expert workmen of young America. Incidentally, it is worth anyone's time to read the naïve advertisements of these craftsmen, who were also the brave adventurers who settled Manhattan.

The earliest frames mentioned in American inventories were of ebony, and a little later came olive and walnut wood, often embellished with marquetry. Elaborately carved frames were, of course, exceedingly rare at that time, and hence the mirror portrayed here is an important example of the era, unique in size and execution. It once belonged to Noah Webster, and was recently purchased from one of his descendants near Middletown, Connecticut, by Charles Woolsey Lyon.

It is of walnut veneered on white pine, which is typically American, and the carving and gilded ornamentation is exceptional in its intricate beauty. This mirror is an authentic American piece, designed and made in this country, though showing very strong English influence. Mr. Lyon, an eminent authority on antiques of the new world, declares it to be the finest of its kind that has ever come under his observation. The height is five feet, and the width two feet nine inches. It is exhibited by Charles Woolsey Lyon of New York City.

THE classification of furniture in England is on a different basis from that in France, as the rulers of England were not such patrons of art as the French kings. Flemish, Dutch, and French influences all helped to form the taste of the people of the British Empire. It was not until the early years of the reign of George II that Chippendale, Adam, Hepplewhite, and Sheraton established an acme of perfection and achievement which has never since been approached. French influence is marked throughout and its touch may be felt from the homes of royalty to humble cottages.



Courtesy of P. W. French and Company
EMPIRE LAMP OF BEAUTIFULLY COLORED MALACHITE

queens and thousands of priceless things were destroyed. Popular taste turned to ancient Rome and designs of martial grandeur. The lamp here illustrated is a typical product of the Empire, with its acanthus leaves and its winged head of a conqueror encircled by laurel wreaths of victory. It is one of four malachite candelabra from the collection of Prince

Demidoff of Florence. They were acquired by the late Charles Yerkes, whose art collection until his death was one of the finest of this country, and now, transformed into majestic lamps, they are in the sophisticated collection of P. W. French and Company. Another excellent example of the Empire period is this hand-chiseled bronze table, with *vert de mer* marble top and amboyna wood base, reproduced in France by Mercier Frères from a table in Fontainebleau, and displayed in New York by that firm. Into Fontainebleau went the best furniture of the period, and permission to copy it is a rare privilege extended to very few, and those only of the best.



Courtesy of Mercier Frères
REPLICA OF TABLE IN FONTAINEBLEAU OF HAND-CHISELED BRONZE



Courtesy of the Rheinhardt Galleries

MADONNA AND CHILD WITH LITTLE ST. JOHN

Francesco Zuburan (1598-1662) painted this charming group in the last decade of his life, since it is dated 1653. In composition and color it is more Italian than Spanish, the artist's nationality revealing itself through the very human and unidealized types of the woman and children

INTERNATIONAL STUDIO



OCTOBER, 1926

GIOVANNI ANTONIO BOLTRAFFIO

BY GARDNER TEALL

A MILANESE PAINTER WHOSE FINEST WORKS SHOW THAT HE WAS MUCH MORE THAN
A MERE IMITATOR OF LEONARDO DA VINCI, WHOSE PUPIL AND FRIEND HE WAS

STRANGE it seems that so little is known of the lives of Leonardo da Vinci's Milanese pupils, and that of one of the most gifted of them, Boltraffio, we should have no contemporary record aside from the paintings, except three brief memoranda, twenty-nine words in all, which have come down to us in the hand of Leonardo himself. The first, written during Leonardo's first long sojourn in Milan (1481-1499), is a note found entered on a page of the Leonardo manuscript in the Royal Library, Windsor, of Leonardo's engaging Boltraffio to work on a picture: "Ricordo; veni tonio [Antonio] del boltraffio effalli trare una pittura." The use of the name "Antonio," instead of the more familiar "Giovanni," and the spelling of the surname suggest that this note was written before Leonardo and Boltraffio had become intimate.

The second of Leonardo's memoranda on Boltraffio



Courtesy of the Brera Gallery, Milan

PORTRAIT OF THE POET, GIROLAMO CASIO, BY BOLTRAFFIO

consists of three words, written in 1507: "tornio del Boltraffio," while the third, written in 1513 reads: "Parti da Milano per Roma addi 24 Settembre con Giovan, Francesco de Melzi, Salaj, e il Fanfoia." (I set out from Milan for Rome on the 24th of September with Giovan [Giovanni Antonio Boltraffio] Francesco Melzi, Salaj [Andrea Salai, called Salaino] and il Fanfoia.)

After Boltraffio's death his friends erected a marble epigraph to his memory in the Church of San Paolo in Compito. When this church was demolished the memorial was removed to the Museo Archæologica in the Castello at Milan. From this we learn the date of his birth, 1467,

that he was of noble Milanese parentage, lived in the Via San Paolo, dedicated himself to art through love of it and not as a means of livelihood, was a friend beloved of Leonardo and also that he died in the year 1516.



Courtesy of the Brera Gallery Milan

"MAN AND WOMAN PRAYING" WAS PROBABLY THE LOWER PART OF AN ALTARPIECE IN THE CHURCH OF THE MISERICORDIA, BOLOGNA. CAROTTI DATES IT AT THE END OF BOLTRAFFIO'S FIRST PERIOD

Vasari was only five years old when Boltraffio died; his famous *Lives of the Painters, Sculptors and Architects* was not written till some thirty-odd years later, published in 1550. Only one paragraph about Boltraffio does he include, this in his life of Leonardo: "A disciple of Leonardo's was Giovanni Antonio Boltraffio of Milan, a person of great skill and understanding who, in the

year 1500, painted with much diligence for the Church of the Misericordia, outside Bologna, a panel in oils portraying Our Lady with the Child in her arms, Saint John the Baptist, Saint Sebastien, nude, and the patron who caused it to be painted, pictured from life, kneeling; a truly beautiful work on which he wrote his name, calling himself a disciple of Leonardo. He has produced



Courtesy of the John G. Johnson collection

THIS "PORTRAIT BUST OF A YOUTH" WAS PAINTED BY BOLTRAFFIO PROBABLY BETWEEN 1505 AND 1510 AND IN IT MAY BE OBSERVED A MORE PERSONAL STYLE WHICH DISTINGUISHES HIS PORTRAITS MADE AFTER 1500

other works, both at Milan and elsewhere, but it must be enough here to have named this which is the best." Enough? What would we not give to have had some fuller account of this "person of great skill and understanding!"

In all probability Boltraffio entered upon his art studies by the time he was eighteen, or in the early years

of Leonardo's first Milanese sojourn. I am inclined to think Boltraffio may have taken up painting before his meeting with Leonardo. Leonardo reached Milan in 1481 when he set about modeling his great monument to Francesco Sforza (destroyed by the French eighteen years later), and worked at this and the painting of the *Last Supper* alternately. It was not long before he came

to number in the circle of his acquaintances many Milanese of noble families and perhaps his friendship with Boltraffio was formed before 1485. Leonardo was then thirty-three and Boltraffio a youth of eighteen. Milan was then entering the zenith of its art reputation.

It has been suggested that Boltraffio studied under Vincenzo Foppa, founder of the Milanese school, but his work does not seem to bear the impress of such training. Whether or not Leonardo was his first master, it seems certain that he could not have been studying long before entering Leonardo's circle. We must, of course, immediately admit the Leonardesque character of much of Boltraffio's work, and in doing so we may care to remember that even Leonardo himself seems to have been influenced slightly by painters of the Milanese school on his first coming to Milan, an influence beyond which his own soaring genius soon carried him. There was no such personal strength in Boltraffio, at least in the youthful Boltraffio, but then he wished to write himself "disciple of Leonardo."

Upon what ultimately Boltraffio might have achieved had he not come under Leonardo's influence it is idle to speculate. But had no other works by him come down to us than his *Man and*

Woman Praying and the *Portrait of Girolamo Casio* in the Brera Gallery at Milan, *The Madonna of the Family* in the Louvre (both of which paintings have donor figures that are essentially Lombardic in character), the *Santa Barbara* in Berlin and the *Madonna and Child* in the National Gallery, London, we could not deny to Boltraffio a genius of his own.

Berenson credits Boltraffio with some forty-one paintings; Carotti gives him forty and adds ten drawings including the two pastels in color in the Ambrosiana, the

Portrait Bust of a Young Man and the *Portrait Bust of a Lady*. If to a list compiled from the works mentioned by these two critics we add more recently discovered works, other reasonable attributions and suggested inclusions, the number would be brought up to very near a hundred. Assuming that Boltraffio began his serious studies with Leonardo, his works may be divided into two groups: the first containing those in the style of Leonardo; the second containing those much more personal in style.

In the first group we have among a number of others the *Madonna and Child*, now called *The Virgin With the Book* (which passed from the Crespi and Chiesa collections to Ercole Canessa of New York at the Chiesa sale, American Art Galleries, in 1925); the *Madonna and Child*, another version of the above, in the Loeser collection, Florence; *Portrait of Lodovico Sforza*, Trivulzio collection, Milan; *The Virgin and Child*, Poldi-Pezzoli Museum, Milan; the *Narcissus* in the National Gallery, London; an inferior replica of the above in the Uffizi, Florence; the *Drawing of Head of a Youth with Garland of Oak Leaves* in the Louvre, Paris (there attributed to Leonardo, but apparently the preliminary sketch for the Frizzoni collection



Courtesy of the Museum of Fine Arts, Budapest

THIS "MADONNA AND CHILD" WAS PERHAPS PAINTED IN 1514

Saint Sebastien); the *Salvator Mundi* in the Galleria Morelli, Accademia Carrara at Bergamo; some four or more other paintings of this same subject, and *Man and Woman Praying*, Brera Gallery, Milan, which may have been part of an altarpiece for the Church of the Misericordia in Bologna.

From the year 1500 onward (the year Boltraffio is believed to have started with Leonardo for Rome), a more personal style is observable in his art. He was then in his thirty-third year. Among the works of this period



Courtesy of the Poldi-Pezzoli Museum, Milan

AS WAS CUSTOMARY WITH MOST PAINTERS OF HIS TIME, MARY AND HER SON WAS A FAVORITE SUBJECT OF BOLTRAFFIO WHO HAS LEFT FOURTEEN OF SUCH WORKS, OF WHICH THIS "VIRGIN AND CHILD" IS A LOVELY EXAMPLE

have been placed: *The Madonna of the Casio Family*, Louvre; *Portrait of a Youth* (perhaps of the Casio family), collection of the Duke of Devonshire, Chatsworth; *Portrait of a Youth With Wreath*, collection of Lord Elgin, Dumferline; the *Madonna di Lodi*, painted in 1508,

collection of Count Palffy, Pressburg; *Medallions of Female Saints*, perhaps painted between 1505 and 1506, frescoes in San Maurizio (Chiesa della Monastero Maggiore), Milan (if not from Boltraffio's own hand, at least

(Continued on page 94)

BRONZES FROM THE KELLER COLLECTION

BY HELEN COMSTOCK

THE RENAISSANCE SPIRIT IS PERFECTLY EXPRESSED IN THE RICHLY ORNAMENTAL SMALL BRONZES FROM FLORENCE, PADUA, MILAN AND VENICE

LIKE the Greek bronzes from which they were derived, the bronzes of the Renaissance were in demand by the collectors of their own day. They were made because the need for them pre-existed in the palaces of Florence; they were not a creation to which the interest of the artist made converts of the connoisseurs. The *scrittoria* of the palace which Cosimo de' Medici built in the fifteenth century was a setting for those antique bronzes and medals which had come so passionately to be desired, and the combination of an already broadly disseminated taste and this stamp of approval on their desirability as a feature of the interior helped to set the foundries of three cities going.

Small bronzes, copies of antiques large and small, were first made early in the fifteenth century in Florence, where the art was also to experience its brilliant conclusion in the work of the adopted Fleming, Gian Bologna, almost two centuries later, but the interval saw the brilliant Paduan school of Riccio and of the Venetian Sansovino. At first the antique statues were copied faithfully, but the artists of the Renaissance could not copy without letting their own inventiveness take a hand in the matter. It was not long before statuettes were companioned by a great variety of small objects in the Italian foundries, such as inkwells and objects for the writing-table, caskets, lamps, candelabra, door-knockers, mortars and andirons. Circular plaques in relief were also made for ornament.

There was an account of the art collections of Mr. Albert Keller of New York in the August number of this magazine in which only the briefest mention was made of his small and admirable collection of bronzes. This group contains important pieces of the Florentine,

Paduan and Venetian schools. The most recent addition to the collection is a figure of Saturnus, who was the father of the Roman gods as Cronus was of the Greek; he is shown devouring his own child. This work is thought to be by Benvenuto Cellini; it has the vigor of a great master and the casting and chiseling further point to this particular sculptor-goldsmith. The mellow golden bronze surface of the metal ripples over the magnificent muscles in a manner which shows that one Florentine, at least, was able to apply the heroic formulas of Michelangelo without becoming a victim of mannerisms.

Cellini was born at a time when it was impossible to escape the influence of the mighty figure who both fulfilled by his own achieve-

ments the promise of Italian art and, by setting an impossible example, destroyed the hope of further growth. Michelangelo was twenty-five years the senior of Cellini and although the former was in Rome at the time of Cellini's maturity his influence went back to the city of his birth. The final stage of the expression of the classic spirit was inevitable without Michelangelo, and it is perhaps exaggerating to say that it was the power of a single man who produced the overstatements of the



INKWELL WITH THE FIGURE OF HOPE BY ALESSANDRO VITTORIA



THE FIGURE OF CHRIST AND ONE OF THE TWO ANGELS BY GIAN BOLOGNA, THE FLEMING WHO CARRIED THE ART OF THE BRONZE STATUETTE TO ITS BRILLIANT TERMINATION IN FLORENCE IN THE MID-SIXTEENTH CENTURY

Bandinellis in sculpture and the Volterras in painting. Cellini sensed the danger and exclaimed against Bandinelli although his own *Perseus* is not altogether immune from the faults he described. A statuette after the *Perseus* by his own hand is in the Bargello, as well as a model in wax, and one of his almost equally famous *Ganymede*. A famous inkstand, whose crowning group furnished suggestions for other small figures, passed from the Palazzo Borghese into the collection of Baron Alphonse de Rothschild and a *Minerva* belonged in Mr. John P. Heseltine's collection, one of the most famous in London, which four years ago was acquired by Mr. Alfred Spero.

Another piece of unusual distinction is an inkstand, crowned with the figure of Hope, by Alessandro Vittoria, which comes from the collection of Sir Otto Beit in London. While in his possession it was for some time loaned to the Victoria and Albert Museum. It is illustrated in Dr. Bode's *Italian Bronze Statuettes of the Renaissance*. Vittoria was chief of the followers of Jacopo Sansovino in Venice. He was born in Trent in 1525 but studied in Venice. During the time that Venice

entirely freed herself of Paduan domination in the matter of bronze casting Vittoria, like his even more prolific master, supplied a great variety of small bronze objects to Venetian patrons. His teacher, Jacopo Tatti (called Sansovino from his master, Andrea of that name), brought the style of the High Renaissance to Venetian sculptors.

The message of Michelangelo went forth from Rome by means of Jacopo, who was driven to the city of the Adriatic by the sack of Rome in 1527. So strongly did he impress his individuality upon the artists of Venice that their work all has a family resemblance and the creations of his pupils frequently bear their master's name in various modern collections. During his earlier period Vittoria showed himself the possessor of combined good taste and a richness of invention. Dr. Bode assigns these qualities to several of his pieces, such as a *Mercury* in the collection of Mrs. J. E. Taylor of London, the inkwell now belonging to Mr. Keller and two sets of the andirons that went into the collection of Mr. J. Pierpont Morgan. One set of these is crowned by a pair of statues of Venus and a second has Minerva and

Demeter; there is a striking similarity between the goddess who holds the horn of plenty and the figure of Hope on the inkwell.

The three-cornered inkwell which is reproduced is thought by Dr. Bode, who has written this opinion to Mr. Keller, to be the work of Antonio Lombardi, about 1500 to 1510. He calls attention to the fact that the ink bottle proper has been replaced with a flat bowl for writing sand. Antonio Lombardi was one of two sons of Pietro Lombardi, architect and sculptor. Pietro's work in Venice is a tribute to the Paduan style of Bellano, who in turn was one of the pupils of Donatello when that brilliant Florentine was called to Padua to make the High Altar for the Church of San Antonio and the statue of Gattamelata. Antonio and his brother Tullio did much of the sculptural ornament for their father. With Leopardi they were commissioned to do the decoration for the



INKWELL BY ANTONIO LOMBARDI, VENETIAN, ABOUT 1500-1510

Chapel of Zeno in Saint Mark's.

Antonio was the greater artist, for Tullio was a victim of sentimentality. Antonio fortunately had the ability to combine strength and grace. His relief of the Apostles in the *Ascension of the Virgin* in the Doge's Palace has an exquisiteness of rhythm and crispness in the draperies that does not deflect from the strength and

individuality of the figures. The same quality is in the delightfully delicate and yet vigorous line of the leaf design of the inkstand.

Another inkstand is of a casket shape. This, writes Dr. Bode, although "attributed to Caradosso, is in my opinion more probably by Bramante, a work of his earlier period in Milan, when he was still under the influence of Padua." Bramante was in Milan in his youth, where he had gone from his birthplace at Castello Durante in order to study the Duomo. He could at



CARADOSSO HAS GENERALLY BEEN GIVEN CREDIT FOR THIS BRONZE BUT DR. BODE IS INCLINED TO THE BELIEF THAT IT IS NOT THE WORK OF THAT MILANESE SCULPTOR BUT OF BRAMANTE, WHO VISITED MILAN IN EARLY YEARS

this time have come under the influence of Caradosso, although the latter was slightly his junior. Caradosso made a terra-cotta frieze in the sacristy of San Satiro built by Bramante. It is interesting to find, although it is no doubt sheer coincidence, that this frieze contains heads set in medallions somewhat similar to the heads on the sides and top of this inkstand.

Mr. Keller's collection possesses three fine works of the late sixteenth century in the figures of Christ and two angels by Gian Bologna.

Although a Fleming by birth this artist belongs to Florence through his art. The native Italians had lost by the mid-sixteenth century the ability to design any other than the massive forms toward which Michelangelo had directed them and it took a foreigner to seize what was left of their old tradition and combine it with enough of the new ideas to win for himself a preeminent place among them and at the court of the Medici. Gian Bologna was born at Douai in 1524, studied in the Netherlands and came to Florence in 1556. He also studied in Rome two years under Michelangelo but he seems to have been able to select what he wished from his master's style. He preserves the tradition of the older sculptors and the source of his style goes back to Ghiberti and to Donatello even while the bloom of his art is the expansive and eloquent manner that was bound to develop after two centuries of absorption with plastic art. The larger statues, such as the well known *Mercury*, which he reproduced in statuettes, have helped in identifying works from him or his shop, and this means, together with Baldinucci's list and the catalogue of Cardinal Richelieu (who tried to collect as many as possible of his bronzes) have established a variety of subjects as his.



SATURNUS DEVOURING HIS CHILD MAY BE THE WORK OF CELLINI

Among these are a series of the *Labors of Hercules*, a seated *Architecture*, small copies of the *Victory of Virtue Over Vice* in the Bargello, an *Infant Christ Blessing* and *Christ at the Column*. Dr. Bode, who has seen this group, writes that replicas of the figures in the possession of Mr. Keller are unknown to him.

The Paduan style in bronze work is represented in this collection by a plaque which was intended to be inserted in a pilaster of marble or perhaps in a piece of furniture.

It is about ten inches across and has a design in relief of two feminine figures one of whom suggests Tullio Lombardi to Dr. Bode. Lombardi, although a Venetian, was very close to the Paduan school. A plaque of this same subject but without the background of a beautifully perfect interior is in the Berlin Museum and is there assigned to the school of Riccio. Riccio was the bright ornament of the Paduan school during the latter part of the fifteenth century and it is to him, as to Sansovino in Venice, that collectors like best to assign their earlier bronzes. His shop was extremely productive of all kinds of utensils and small figures, and seventy are known to be from him or his assistants. His larger works are not impressive, except the Paschal candlestick in the Church of San Antonio in Padua, but

even here the enormous amount of detail which he has introduced into the remarkable reliefs brings the elements of it down to the small size in which he worked best. The minute and perfect finish of Mr. Keller's plaque is in the best tradition of his style.

Another object belonging to Mr. Keller is half-Italian, half-Oriental, and is the direct result of the far-reaching trade of Venice. This is a Persian silver bowl which was taken to Italy during the sixteenth century.



Courtesy of the Metropolitan Museum of Art

NATIVITY OF OUR LORD, BY BERNARDINO FUNGAI

Between the thirteenth and the beginning of the sixteenth century, Sienee art passed by slow degrees from the austere tradition of the Byzantine to the human loveliness represented by Fungai, who is among the few conspicuous Sienee painters at the close of the fifteenth century. Up to the last quarter of that century the spirit of the Renaissance left the Sienee school untouched. But with Francesco di Giorgio (born in 1439) and his younger contemporary, Fungai, the influence of Florence began to make its impress on the Sienee. And it is that we see in looking at the figures and the landscape which are portrayed for us in this Nativity



All photographs courtesy of Mr. Clarence H. Mackay

THE "RETURN OF VASCO DA GAMA" IS ONE OF THREE "CONQUEST OF THE INDIES" TAPESTRIES. THEY WERE DESIGNED BY LAVALLÉE-POUSSIN AND MADE AT BEAUVAIS IN THE LAST QUARTER OF THE EIGHTEENTH CENTURY

MR. MACKAY'S GOBELIN-BEAUVAIS TAPESTRIES

BY GEORGE LELAND HUNTER

IN HIS TAPESTRY COLLECTION MR. CLARENCE H. MACKAY POSSESSES FIVE GOBELINS OF THE FAMOUS "DON QUIXOTE" SERIES AND TWO SETS OF THE BEAUVAIS WEAVES

BETWEEN Gothic tapestries and Gobelins there is a world of difference. The former were made at Paris and Arras and Tournai and Brussels in the fourteenth and fifteenth centuries; the more important of the latter, at Paris in the seventeenth and eighteenth centuries. The Gobelins of the nineteenth century are inferior. Modern American collectors are right in preferring Gothics to Gobelins. The weave of Gothic tapestries is more skillfully adapted to monumental expression, and Gothic tapestry designs are better suited to tapestry technique.

But Gobelins are by no means to be despised. They are a faithful interpretation of the great art periods of Louis XIV and Louis XV and supplement tapestry technique with paint technique marvelously, developing tapestry technique to secure effects originated on the easel. If Gobelin cartoons had been as well adapted as Gothic cartoons for the use of tapestry weavers, Gobelin tapestries might now be preferred to Gothics. The inferiority of Gobelin tapestries is due not to inferior skill on the part of the weavers, but to the fact that

they were compelled to vie with painting in its own peculiar territory.

The greatest series of tapestries originated at the Gobelins in the eighteenth century was designed by Charles Coypel to illustrate scenes from Cervantes' *Don Quixote*. There are twenty-eight in all, which were woven never as a complete set, but in groups at the choice of the King, or of the person who was to receive them. The director of the Gobelins, under date of October 22, 1752, wrote: "One advantage of this series of hangings is that it can be separated into as many or as few pieces as desired, and is consequently more convenient for the King to present to Princes or Ambassadors."

Of the *Don Quixote* series Mr. Mackay has five, four of which were acquired from the Gobelins in 1763 by Madame Véron, and were afterwards in the collections of the Marquis of Hertford and of the Baron de Gunzbourg. All five were woven on high warp looms, and bear inscriptions telling the story. The *Cowardice of Sancho at the Hunt* is signed "Audran, 1760." *Don*



THE MEDALLION PICTURE FROM THE "ENTRANCE OF SANCHE INTO THE ISLAND OF BARATARIA," WHICH IS ONE OF THE MOST CHARMING OF THE "DON QUIXOTE" GOBELIN TAPESTRIES, OF WHICH THERE ARE FIVE IN THE MACKAY COLLECTION

Quixote Knighted by the Innkeeper is signed "Cozette, 1764." The *Entrance of Sancho into the Island of Barataria* is signed "Cozette, 1764." The *Counterfeit Princess of Micomicon* is without signature. *Don Quixote at the Ball* is signed "Cozette, 1778."

While the tapestries get their names from the medallion pictures of Coypel, the elaborate woven frames with mat (*alentours*) occupy much more space and are decoratively much more important. There were several different *alentours*, some like Mr. Mackay's with golden-yellow mosaic ground, one with crimson-damassé floral ground originated in 1760 for Neilson's low warp looms, but employed also on the high warp looms of Audran and Cozette. The peacock, dogs, monkeys, and sheep were designed by the famous animal painter, Desportes. The flowers were by Louis Tessier who has never been surpassed for work of this kind. The mat part of the *alentour* is a two-tone golden mosaic adorned with rich festoons of flowers. Inside and outside the mat, woven gilt frames. In the corners of the outer frame, the

monogram of the King Louis XV. Perched on the top of the inner frame, a splendid peacock. Below the inner frame, a gladiator in a lunette held by a lion mask. On both sides of the lunette, flowers and flags, books and armor, dogs and sheep.

In a Gothic tapestry the composition would have been entirely different. The picture would have occupied the whole of the panel, with single narrow floral border, or with no border at all. Flowers and animals and personages would have been mingled together throughout, instead of being set apart as here. The picture would have had little depth but much greater apparent height, owing to the omission of most of the sky and to the perpendicular position of the figures, and to the accentuation of vertical lines. Here by comparison the vertical lines are broken, and the horizontal lines and the curves are accentuated. The picture instead of being one group would have been made up of four or five groups, separated by columns and arches as in Mr. Mackay's *Daniel and Bathsheba*, or running into each



A TEXTURE DETAIL FROM THE "ENTRANCE OF SANCHO INTO THE ISLAND OF BARATARIA." BRILLIANTLY HAVE THE WEAVERS MANIPULATED THREADS TO APPROXIMATE PAINT TECHNIQUE. RESOLUTELY THEY HAVE INTRODUCED THE OPEN SLITS THAT GIVE LACINESS TO COLLARS AND CUFFS, VOLUME TO HAIR AND PUFFED SLEEVES, AND STRENGTH TO OUTLINES. WITH RARE SKILL SLITS HAVE BEEN EMPLOYED TO MODEL FACES AND HANDS AND NECKLACE. HATCHINGS ARE EMPLOYED BUT THE RIBS ARE ROUNDER AND CLOSER TOGETHER THAN IN THE GOTHIC TAPESTRIES



"FEAST OF PAN" IS ONE OF SIX ITALIAN GROTESQUE TAPESTRIES WHICH WAS DESIGNED BY BÉRAIN AND MADE AT BEAUVAIS IN THE LAST QUARTER OF THE SEVENTEENTH CENTURY AND SIGNED BY THE PROPRIETOR, BÉHAGLE

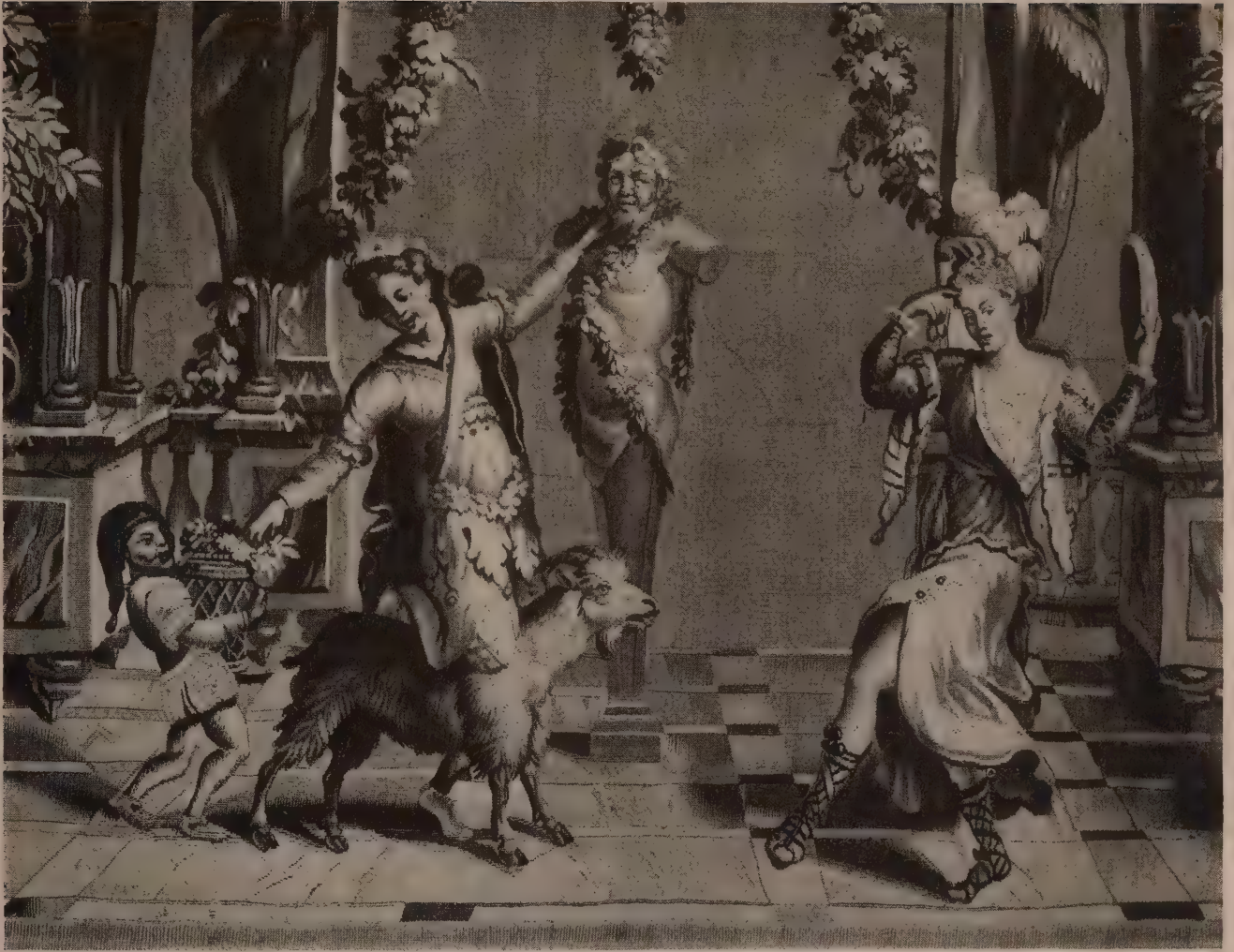
other in apparent confusion as in the battle scenes of the famous Gothic *Trojan War* series, or the Metropolitan Museum's *Capture of Jerusalem*.

While Coypel created the scenario and is nominally author as well as designer of the *Don Quixote* tapestries, he leaned so heavily on Cervantes, whose descriptions he followed closely, that one is almost tempted to give Cervantes the credit that in Gothic tapestries went to the author (See my articles in *International Studio* for

August and September on Mr. Mackay's Gothic Tape-
estries). The fidelity with which Coypel preserves the
satire and humor of Cervantes is admirable.

The *Entrance of Sancho into the Island of Barataria* is one of the most charming of the series. Obviously Sancho is thrilled by his new dignity and convinced that his mock glory is a real glory.

The method of presentation is characteristically Louis XV. The contrast with Gothic, though less pro-



DETAIL FROM "FEAST OF PAN." THE DESIGN, INSPIRED BY THE ITALIAN GROTESQUES OF RAPHAEL AND OF ANCIENT ROME, ARE ORIGINAL CREATIONS IN THE STYLE OF LOUIS XIV WOVEN IN THE STRONG DARK REDS AND BLUES OF THAT PERIOD

nounced than in tapestries of the seventeenth century, is nevertheless fundamental. The composition is strangely centralized around the form of Sancho. The lines of costumes are broken almost fussily, and curves abound. Light and shade model, and set solidly forth, faces and bodies in a manner that reveals the technical accomplishment of seventeenth century painters, made human and naturalistic by painters of the eighteenth century.

Brilliantly have the weavers manipulated threads to approximate paint technique. While losing the strength inherent in Gothic texture, they have retained the lack of glare and false shadow which is characteristic of tapestries as contrasted with paintings. Resolutely have they introduced the open slits that give laciness to collars and cuffs, volume to hair and puffed sleeves, and strength to outlines. With rare skill slits have been employed to model faces and hands and necklace. Delicately but definitely hatchings add their part to the modeling of flesh and fabric. But the long hatchings that make Gothic draperies so extraordinary are missing.

During the seventeenth century supremacy in tap-

estry weaving passed from the Netherlands to France, from Brussels to the Gobelins at Paris, and to Beauvais. This was due to the initiative of Henri IV who encouraged two Flemish tapestry manufacturers, Marc de Comans of Brussels, and Frans van der Planken of Oudenarde, to establish a tapestry factory at the Gobelins in 1601. In 1664, when preparations were made to take over the Gobelins factory as a State institution, to make tapestries primarily for the King and his friends, a factory was established at Beauvais, under royal protection and with financial aid from the state, but privately owned and managed, to make tapestries for the general public. In the second quarter of the eighteenth century, the tapestry cartoons painted by François Boucher enabled the Beauvais factory to surpass the Gobelins.

Mr. Mackay's collection contains two sets of Beauvais tapestries: the six Italian Grotesques designed by Bérain and made in the last quarter of the seventeenth century under the proprietorship of Béhagle who signed the tapestries, and the three *Conquest of the Indies* tapestries designed by Lavallée-Poussin, and



THE SCENE OF THE "COWARDICE OF SANCHO AT THE HUNT" IS A FOREST. DON QUIXOTE SUSTAINS THE ONSET OF A HUGE WILD BOAR. IN THE MEANTIME THE TERRIFIED SANCHO CLIMBS A TREE. THIS GOBELIN IS SIGNED "AUDRAN 1769"

made in the last quarter of the eighteenth century under the proprietorship of De Menou who signed them. Both the Gobelin and the Beauvais factories were successful attempts to transplant the Flemish tapestry industry from the Netherlands to France.

Béhagle was ambitious. He employed Bérain and other prominent painters to originate important sets of tapestries with personages. The most noteworthy examples in America of Béhagle's work after Bérain's designs are the six owned by Mr. Mackay. The seventh of the original set of eight is now in the Victoria and Albert Museum, presented by Mrs. John W. Mackay in 1909. Six of a similar set, but with different border and two subjects different, are at the Museum in Aix-en-Provence. Two of the set with wider borders are illustrated in Badin's book on the Beauvais factory (see the pic-

tures which are opposite pages twelve and sixteen).

The subjects of Mr. Mackay's six Bérain Italian Grotesques are: *Feast of Pan*, *Music*, *Dancing Piper*, *Elephant*, *Slack Rope*, *Feast of Bacchus*. The designs, while inspired by the Italian Grotesques of Raphael and old Rome, are original creations in the style of Louis XIV and are very different from Gothic tapestries. Here we have classic architecture and draperies instead of Gothic, and plain instead of patterned ground. Here we have wide borders and dark colors instead of narrow borders or none, and instead of brilliant colors. Here the horizontal lines are long and strongly developed.

The discovery of an eastern route around the Cape of Good Hope to the East Indies by Vasco Da Gama is pictured in Mr. Mackay's three *Conquest of the Indies* tapestries, one of which is shown on page thirty-one.



Courtesy of the Rheinhardt Galleries

PORTRAIT OF A LADY, BY ANTHONY VAN DYCK

Representing what Dr. Wilhelm Bode calls "his last English manner," this likeness has been identified as that of a Miss Mary Howard, a typical court beauty of Van Dyck's day in England. Dr. Bode, in a note on this canvas, especially admires the head and hands which, he says, "are very delicately drawn and painted, evidently executed by his own hand." The color scheme is singularly lovely, even for Van Dyck and is impressive through its quiet splendor. The canvas is forty-two and one-half inches high and thirty-three and one-half inches wide

THE WALKER COLLECTION OF SILVER CREAMERS

BY MR. AND MRS. G. GLEN GOULD

THE ELABORATION AND ELONGATION OF THE CREAM PITCHER FROM ITS EARLY FORM IS SEEN IN THE COLLECTION OF MR. AND MRS. GUY MORRISON WALKER

THE silver cream-pitcher does not limit its appearance to the tea tray although it made its first bow on this aristocratic platform. Looking backward to that happy circumstance, we find ourselves in London in the eighteenth century, the period of "the fine gentleman," as many a historian terms it.

The delightful diarists, Evelyn and Pepys, both recorded their first cups of tea as events worthy of report. In those first days of tea drinking, it was taken clear, "unspoiled" as the Chinese think it, by either cream or sugar. Who first experimented by putting cream into tea is as unchronicled as who first put ice-cream into soda-water, but the widespread results of both adventures have at least justified the innovators. The green pastures of England and Ireland had their own fruitage in a creamy abundance unknown to China, and a cream jug in the early eighteenth century was soon added to the increasingly popular tea tray which already boasted a fine silver teapot.

These jugs have as yet met with slight consideration



Courtesy of Mr. and Mrs. Guy Morrison Walker
AN EXAMPLE OF THE WORK OF PAUL LAMERIE

at the hands of silver experts and writers, but never have we seen or heard of a collection more inspiring to further study than that of Mr. and Mrs. Guy Morrison Walker, the one hundred or more examples of which we have had the pleasure of turning leisurely in our hands for many hours. It is doubtful if there is another collection of three-legged creamers that can equal that of the Walkers.

There are writers who have traced, though all too briefly and often fragmentarily, the evolving shapes of silver creamers, but still have left the world unimpressed by the importance and beauty of these small trifles in comparison with more imposing examples of the silversmith's art. When we remember that it fell to Lamerie, doubtless the greatest of all silversmiths since the days of Cellini, to work on not a few of these little pieces, we look more intently and with an awakening interest upon a creamer bearing his mark or indeed the mark of any early London or American maker.

England is the land of the cream jug. We copied it in



THESE CAN-SHAPED CREAMERS DATE FROM 1796 TO 1810. THE FIRST ONE IS AN ARTISTIC PIECE BY JOHN EMES (1801). THE SECOND, DATED 1796, IS ONE OF THE EARLIEST CAN SHAPES. SMALL KNOBBED FEET DISTINGUISH THE FOURTH

America, and our Paul Revere has left us some really good examples, especially in his helmet shapes. We look in vain for silver creamers of the days of Queen Mary, with her newly acquired Chinese porcelain teacups, and her royal patronage of tea. The earliest date from the Queen Anne period (1702-1714), and they are so like other examples of the industrial arts of this period that you could describe what one ought to be like, even if you had never seen one—plain, yes, and low and smooth, with full round curves,—and so it is, “round bellied,” the body is called, like an old mug. There is a short spout and no foot or stem, and if there is ornament it is usually gadrooning—that sort of architecturally elongated beadwork that shapes itself to any curved surface it decorates. Sometimes the creamer was six or eight sided, and we soon find it set up on a narrow base—a stem, or single-foot as it is called.

These plain old creamers were cast in a mould, and are weighty for their size, though they are tiny enough. The smallest held scarcely more than one-eighth of a pint, though the oldest one we illustrate holds a little more. Cream was quite evidently a luxury and was used sparingly.

The shapes are what interest us especially, from an art point of view. The low stem of the early creamer, made in simple pitcher form, grew more elaborate and became much elongated. Then we find the jug set up on three feet, about 1740 to 1760. But the stem still continued in fashion and the Georgian type persisted from about 1750 to 1770. Now came the increasing use of the tea set of one pattern including the creamer, although



A CAN SHAPE CREAMER MADE BY STEPHEN ADAMS

jugs were still made separately and sets were more common after 1800 than in the fifty years before. The helmet shapes and the low squat can shape were prevalent at the close of the eighteenth century and very fashionable in the early nineteenth century.

In the process of this change of form and size came a further change in the silversmith's method of work. While the tiny early creamers were cast the silversmiths soon began to hammer them out of sheet metal, and we find them grown thinner and propor-

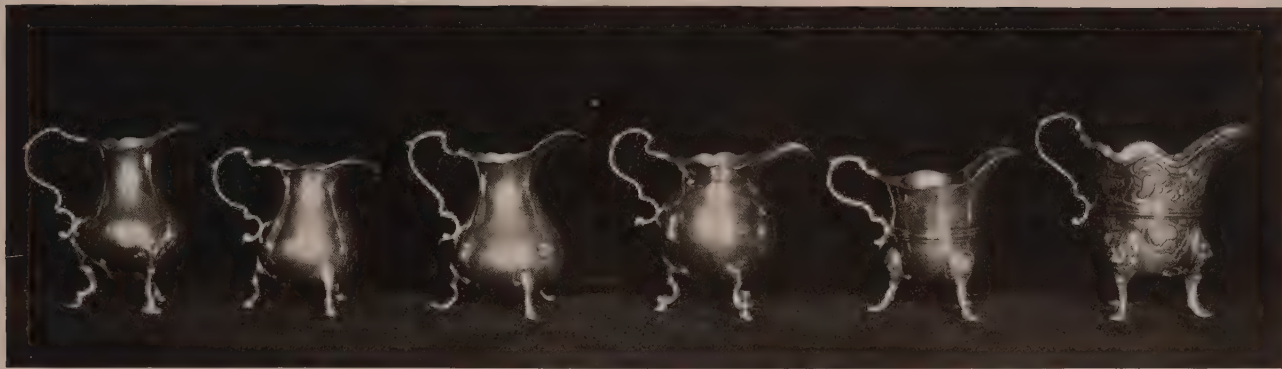
tionally lighter in weight as they increase in size.

The individual charm which these little cream-pitchers often achieve is their special appeal. They are as individual as a Chinese rice bowl. Intimate though inconspicuous accessories of a nicely appointed table, their makers have managed to endow them with such individuality that they are as personal and distinct as one's friends. Some of course merely follow the fashion and are lost in the mass. Others vary just enough to be unique. Because the early ones never matched a set, and the later eighteenth century pieces somewhat rarely did so, each little creamer stood on its own merit, a thing complete in itself.

At first there was little individuality. Creamers were merely small-sized reproductions of larger pitchers. The so-called ewer and helmet shaped pitchers came to England in the time of the Italian Renaissance. These great silver ewers with their resplendent basins were used in Tudor days in lieu of finger-bowls after meals, that is in luxurious households. So we need not be surprised to find ewer and helmet shapes early appearing



A GROUP OF EWER AND HELMET SHAPES OF THE LATE EIGHTEENTH CENTURY. THE SECOND IS BY JOHN LANTIER; FOURTH, A GOLD-LINED CREAMER BY THOMAS HEMING; SIXTH, THE ONLY KNOWN PIERCED GLASS-LINED CREAMER



PEAR AND HELMET CREAMERS. THE THIRD IS DATED 1766; THE FOURTH ONE IS AN AMUSING IRISH ATTEMPT TO COPY THE PREVAILING ENGLISH CREAMER; THE SIXTH IS AN IRISH HELMET WITH PAW FEET AND LION'S MARKS

in the creamers. There are some very early "milk ewers," about 1720, shaped like a shell with the handle upheld by a dragon, and Paul Lamerie made some creamers which seem to have been inspired by these very early "milk ewers."

Following close on the Queen Anne style, came the vogue for the French mode of the days of the Regency, between the reigns of Louis XIV and Louis XV, and we find creamers with a family likeness so conspicuous that any one familiar with the furnishings of the Regency period will recognize them at a glance. These are of course the highly ornate Georgian pieces but not the later rococo types which were often overburdened with ornament. For the most part these Regency types were made during the reigns of George I and George II.

In the evolution of form in body, foot, handle and lip, first is a Queen Anne piece, the type which formed the basic pattern of those which followed. The round bellied body becomes elongated as you pass along the line; then is varied by a sharp bulge and narrow neck; gains the graceful pear shape of the early days of George III; succumbs to the classic influence of the Brothers Adam, is shaped like a Grecian vase, or ewer, and helmet, and varies it peculiarly in Irish silver; then plumps back squarely and squatly into the can which sets flat; and finally rounds itself into as fat a little bit of femininity in Queen Victoria's wedding present as her own plump little self.

Next inspect the line for spouts. See how these point, and elongate, and turn down, and slant up, and pinch sharply as in Lamerie's splendid masterpiece with the bullfrog spread of feet and body. The lips of English cream-

ers do not drip. This is a special and welcome feature about them. The curve and cut of the lip enables you to cut off the stream the instant you turn it back. You never see a drop running down the sides of one of these old creamers, which is a fine tribute to the eighteenth century English silversmith who was his own designer.

The base is the next point for inspection. Right along the line from the little Queen Anne jug, the stem elongates and gains in grace. Then this stem is cut off and the creamer acquires three feet. It is very interesting to see the bottom dip in the body, peculiar to the pitcher set on the high stem, still retained in an early example on three feet made by Samuel Meriton. It looks as if the silversmith had kept his old pattern for the body and substituted feet instead of a single stem. It is quite possible that this example is the first one this silversmith made with three feet. There was a return of fashion to the stem or single foot, during the neo-classic revival of the Adam period and the classic pitchers and helmets are set on a single foot, with a rounded, oval or square base. The can shapes set flat on the table with an occasional interesting variant like the one with the small knobbed feet.

The handle gives the final flourish to any jug. Its evolution in form can be well traced in our little mustered platoon of eighteen, with the can shapes added. First a nice, full, rich typical Queen Anne curve with a tiny projecting thumb-piece on top to steady the hand conveniently in pouring. Next it takes on a small reverse curve at its base and decreases in size and splurge. Then it vaunts itself tremendously and with reversing curves at both top and bottom assumes that harp shape that adds style and gaiety to the



ONE OF QUEEN VICTORIA'S WEDDING PRESENTS, DATED 1840

charming Irish creamers. Notice how fine the handle on the Lamerie jug is; what character and confidence it shows. Sometimes the handle takes on added ornament in beading, reeding, gadrooning, a human head or bust, and other lavish forms. Sometimes it flattens horizontally and makes a very practical thumb-rest. Sometimes it is topped with a beautiful acanthus leaf finely worked.

Do not imagine that our mustered line exhausts the innumerable and charming variants in this rich collection, but it does illustrate the sequence in the development of form of the silver creamer. Mr. and Mrs.

Walker, who have been many years in the making of their collection and are still adding to it when they come upon an example worth including, have based their selection entirely upon the beauty of form. This is not surprising, because Mr. Walker is also a devotee of Chinese porcelains, and the Chinese value above all, the beauty of form. It is a beauty which those who have been surfeited with the ornament of all periods and all nations most fully appreciate. Although the collection boasts many highly ornate pieces of all the different types, and a number of charming examples of that elaboration of ornament typical of the Louis XV period, so fashionable in eighteenth century England, it is in the examples of beautiful forms that the collection is

superlative. And for sheer artistry and beauty could anything excell the classic helmet made in 1790 by Samuel Godbehere and Edward Wigan, silversmiths famous for their sauce boats and service pitchers. It is not set quite squarely on the base but shows that charm of irregularity which endears handicraft to us? It is narrow and very delicately formed. For splendid sturdiness could anything go ahead of the fine bullfrog piece by Lamerie? Could there be a more typical or finer example of a can shape than the Stephen Adams jug made in 1800? Mr. Walker bought the Stephen Adams creamer from a London pawnbroker. He fished it out of a box that the pawnbroker had bought at auction.

One interesting fact about the Irish helmet pitchers,

two of which are illustrated, is the lion's mask used as a terminal for the foot that ends in a lion's paw. The feet of cream jugs are possibly the most interesting of their details—Dutch spade, web, hoof, paw, they repeat in miniature those forms which are found in the furniture of the various periods. One creamer illustrated has a scroll set up on a hoof. This creamer is an amusing Irish attempt to copy the prevailing English mode. The English also attempted to copy the Irish. Mr. Walker has one example by the famous maker Chesterton who specialized in freaks, but he considers it too freakish to

show except as an example of something which ought not to have been done.

Among the helmet shapes is a unique example of a pierced creamer lined with blue glass, made by Samuel Meriton. Mr. Walker believes this is the only pierced creamer known to have been made in this period. We are all familiar with the glass lined sugar bowls of fine pierced silver work, but this creamer is rare. Undoubtedly the helmet shaped creamers are the most interesting of all the types, but the can shapes are dear to the American heart and in fact they are ordinarily called Colonial here in America. Queen Victoria's wedding present is a can type and one of historical interest as well. If you look closely you may read the date of her wedding below the monogram VA for Vic-



HELMET SHAPE BY SAMUEL GODBEHERE AND EDWARD WIGAN

toria and Albert, above which are their two crowns. It is not every collector that can boast the possession of the wedding present of a queen, but it is one of the things that adds to the delight of collecting.

Mr. Walker contends that it was the developing trade with the American Colonies that made England rich as the increase in the number and size of the English silver creamers shows all through the eighteenth century. The creamers made in the last years of this century, about 1790 to 1800, held from four to ten times as much as the early ones. It was at the point of England's greatest prosperity through trade enrichment that its silverware reached the peak of achievement; while all the rest of Europe was poor and was using pewter instead of silver.

WILLIAM HOGARTH AND THE ENGLISH SCHOOL

BY FRANK E. WASHBURN FREUND

THIS ARTIST, WHO HAD IT IN HIM TO START THE WHOLE ENGLISH SCHOOL OF PAINTING,
WAS DESTINED TO SERVE THE MIDDLE CLASSES OF HIS OWN AND OTHER COUNTRIES

TO some artists the Fates are kind. They let them be born when the time is ripe for them and their art, so that they can develop all their faculties and give of their best. Hogarth did not belong to their number. Had he been a child of the seventeenth century, a contemporary of Frans Hals, he would have rivaled that master of the spontaneous brush, as his marvellous *Shrimp Girl* in the London National Gallery fully proves. As a matter of fact, none of Hals' fishmonger paintings comes near this pictorial rendering of the vision of a fleeting moment in its really unique combination of firmness of suggested form with lightness and surety of touch. But, unfortunately, it stands alone, although a number of portraits, like that of Simon, Lord Lovat, show what Hogarth was able to do as a portrait painter.

However, Hogarth grew up in the eighteenth century and was nourished by it—if one may use this term where the nourishment was of such an adverse nature. So it is no wonder that this century's stamp is discernible in his work. But the worst was that it forced him into a field which, although it gave scope to one side of his nature, hindered him in making full use of his artistic talents. It was the moral didacticism of that century, with which it tried to cloak its own profligacy on the one hand and its utter lack of poetical and artistic feeling on the other, that took hold of Hogarth and made him devote his best time and thought to it, indeed a too heavy tribute to pay.

And Hogarth had it in him to start the whole English school of painting on a road which would have given it an uninterrupted development and unity. In a sense, it would have become more national and therefore more restricted but it would have been full of the vigor of the soil. Instead of that, Hogarth had to serve the lower middle classes of his and other countries and an entirely new school of painting grew up starting (on the shoulders of Van Dyck, as it were) with Reynolds, followed by the other well-known English painters. This took quite a different direction, although certain tendencies in it, especially a leaning towards nature in spite of all the grand manner, were indeed derived from the example Hogarth had set it. But, on the whole, it became the exponent and, in some cases even, only the plaything of the upper classes alone. And what might have been was not to be.

So Hogarth developed into the preceptor of the morals of his time, hailed heartily enough as such by the

good burghers who quickly recognized the help his dramatic pictorial tales with their obviously moral labels at the end gave to the established order of things at a time when true religion had fled as well as art and poetry. And to this day, Hogarth has had to pay for taking the wrong turning, to express it somewhat melodramatically. With a few exceptions, notably in an article on him by John C. Van Dyke in the *Century* magazine of 1897, he is still considered more or less only as the narrator of moralities in a pictorial garb, and the most that is accorded to him is a scant reference to his "not inconsiderable sense of color."

Such a fine and discriminating critic as Théophile Gautier called Hogarth, in Temple Bar in 1862, "the English Giotto," meaning with this expression that Hogarth started a real English school of painting. But Hogarth can be called "the English Giotto" not only on account of that fact, which, moreover, is only true in a way, for he was more or less isolated as a painter, but also because, in a sense, he is a real primitive as Giotto was. Great and little foreign painters had come to England ever since Holbein had worked at the court of Henry VIII. Van Dyck had left followers, and his outward manner was taken up by others, although his best pupil, Peter Lely, was also a foreigner. Van Dyck's real influence, however, was still to come with Reynolds and Gainsborough. A painter of the class of Kneller could, of course, only drag down the artistic standard and life of the country; which was at its lowest ebb when Hogarth grew up.

So he had to find the way for himself. Around him he saw lip-service being given to the old masters by indiscriminating people. That made him furious, and he decided to take Nature as his only guide. He himself writes of this point: "Instead of burdening the memory with musty rules or tiring the eyes with copying dry and damaged pictures [when he did attend the "art academy" of Sir James Thornhill, his eyes were occupied by his master's comely daughter with whom he soon afterwards eloped!], I have ever found studying from nature the shortest and safest way of attaining knowledge in my art. . . . and I endeavored to habituate myself to the exercise of a sort of technical memory and by repeating in my own mind the parts of which objects are composed, I could by degrees combine and put them down with my pencil."

He was too impatient, however, to correct his work and check it up with the facts of nature, as he complains



Courtesy of the National Gallery, London

A SELF-PORTRAIT BY WILLIAM HOGARTH. HAD HE BEEN A CHILD OF THE SEVENTEENTH CENTURY, A CONTEMPORARY OF FRANS HALS, HE WOULD HAVE RIVALED THAT DUTCH MASTER OF THE SPONTANEOUS BRUSH

himself. "Sometimes," he continues, "but too seldom, I took the life for correcting the parts I had not perfectly enough remembered." That is the reason why, although Hogarth was a fine draughtsman, there are mistakes to be found in his work. If he had developed a real style of his own, no such mistakes would have happened to him, but he, like many Northern Gothic artists, tried to be a faithful observer of nature, a realist, and deviations from nature, while they appear quaint to us in old paintings and give them the appearance of a distinct style, strike us in later works, such as those of a Hogarth, merely as weaknesses. Yet they are, fundamentally, one and the same thing, whether they appear in old or newer works. Now it is very significant that Hogarth got his inspiration exactly in the same way as those old Gothic masters, namely, from the stage.

A fascinating little book on this subject, by Alfred Rohde, which has just appeared, came into my hands by chance as I was preparing this article, and it started me on the track of the influence the stage of Hogarth's time must have exercised on him. What he, in the sentence just quoted, called studies from "nature" was really what he saw around him in the streets, in the ale houses (for he was fond of a glass brimful of the real stuff!) and in the theaters. And there can be no doubt that his visits to the latter gave him the idea, around 1730, to try with a series of pictures arranged as so many acts of a drama, when he found that his small "conversation pieces" did not draw the public any longer and his position as husband to a wife who had to be supported by his earnings made it imperative to him to have as regular an income as an artist was ever likely



"THE WEDDING OF STEPHEN BECKINGHAM AND MARY COX" INDICATES HOW MUCH HOGARTH OWED TO THE THEATER. THE WHOLE ARRANGEMENT AND GROUPING—ESPECIALLY THE TWO SPECTATORS ABOVE AND THE LITTLE COMPANY OF CUPIDS, SO DELIGHTFULLY HOVERING ON A DARK CLOUD ABOVE THE HAPPY PAIR AND EMPTYING A HORN OF PLENTY OVER THEM—SMACKS SOMEWHAT OF THE STAGE. IT IS A VERY FINE PAINTING, HOWEVER, AND, CONSIDERING THAT HOGARTH, THE SELF-TAUGHT ARTIST, WAS THEN ONLY AT THE BEGINNING OF HIS CAREER AS A PAINTER, IT MAKES US DOUBLY REGRET HIS FATE. FOR IT PUSHED HIM, FOR THE MOST PART, ON TO A PATH WHICH WAS OF IMMEDIATE INTEREST TO HIS CONTEMPORARIES



Courtesy of the National Gallery, London

NONE OF FRANS HALS' FISHMONGER PAINTINGS COMES NEAR THIS PICTORIAL RENDERING OF THE VISION OF A FLEETING MOMENT IN ITS REALLY UNIQUE COMBINATION OF FIRMNESS OF SUGGESTED FORM WITH SURETY OF TOUCH

to get before the rank of commercial artist was invented in our resourceful times.

Even these small "conversation pieces," in reality a first step towards the "moralities" of the years to come, as their characteristic title alone indicates, already owed no doubt much to the stage. They are in any case contemporaneous with several scenes from the famous *Beggar's Opera*, which Hogarth painted between 1728 and 29. *The Wedding of Stephen Beckingham and Mary Cox*, here illustrated, gives us a good idea of these pieces, although it is a far more important work. But it

is of the same period (1729) and the whole arrangement and grouping—especially the two spectators above and the little company of cupids, so delightfully hovering on a dark cloud above the happy pair and emptying a horn of plenty over them—smacks somewhat of the stage.

It is a very fine painting, however, and, considering that Hogarth, the self-taught artist, was then only at the beginning of his career as a painter it makes us doubly regret his fate. For it pushed him, for the most part, on to a path which was of immediate interest to



Courtesy of the Johnson Collection, Philadelphia

A LATER PORTRAIT BY HOGARTH OF MRS. BUTLER, OLIVER GOLDSMITH'S LANDLADY AT ISLINGTON, SHOWING A DEVELOPMENT IN THE ARTIST'S BREADTH AND FREEDOM OF HANDLING NOT FOUND IN HIS EARLY FIGURES

his contemporaries, perhaps even helped them a bit to better their ways or keep them out of temptation (but for that were there not preachers galore of all kinds?), and provided Mr. and Mrs. Hogarth with the unfortunately necessary lucre to supply their daily wants (including a carriage and pair), but, incidentally, left us the best illustrations of the manners and morals of his time.

In this early picture we can see that the painter Hogarth has already reached a considerable height. Notwithstanding the fact that his figures, compared to

later ones such as *Mrs. Butler* and *Mrs. James* (both illustrated here) with their breadth and freedom of handling, are still somewhat tight and a little timid, the entire color scheme is that of a born painter. As a matter of fact, this painting already proves him to be a real master of the most delicate nuances and color harmonies. In this respect, only Gainsborough among the later English school, is his equal, if not his superior. Who else could have combined, as in an exquisite bouquet, these silvery grays, pinks, blues and yellows? Hogarth, in whom the male character seems almost



Courtesy of the Worcester Museum, Worcester, Massachusetts

A PORTRAIT OF MRS. WILLIAM JAMES. AS A BORN REALIST AND WITH ALL HIS TALENTS AS A PAINTER, HOGARTH COULD HAVE INAUGURATED A LIVING ENGLISH SCHOOL WHICH WOULD HAVE TAKEN A VERY DIFFERENT ROAD

exaggeratedly strong, shows in his coloring, as it were a more feminine side of his nature. This picture is also remarkable for its clear treatment of space and the concentration on the theme without any disturbing accessories.

In all these respects Hogarth progressed with the years, in his best work at least, which is the more noteworthy as his "moralities," logically enough, led him to heap detail on detail and thus spoil them to a great extent as pictures and weaken their effect as such. For as they are, Charles Lamb is right when he says that one looks at other pictures but reads Hogarth's. But so

strong was the artist in Hogarth that in his paintings of the "moralities" he instinctively obeyed the inherent laws of his art and, not until he had reasoned out, in cold blood as it were, his theme in detail and transposed it on to the copper-plate, did he introduce all those laborious little items. Every one of them, it is true, meant something to the narrative and, as words in a drama, would have been quite in place, but here only spoilt the dramatic effect which, in pictorial art, is achieved by very different means. Only in his moralistic masterpiece, *The Marriage à la Mode*, does the artist in him almost entirely conquer the moralist. For in it, and



Courtesy of Windsor Castle

A DOUBLE PORTRAIT OF HIS FRIEND DAVID GARRICK WITH HIS LOVELY VIENNESE WIFE, IN WHICH THE LATTER, IN A MOVEMENT FULL OF NATURALNESS, WANTS TO TAKE THE PEN OUT OF HER HUSBAND'S HAND

especially in the second act, *The Breakfast Scene*, there is not only superb drawing and (in the painting) brushwork but also great concentration, while the space itself—as is necessary in a drama—speaks to us and gives us at once the feeling of the whole scene.

In it Hogarth achieved something that few artists have ever been able to do: real dramatic feeling without theatricality. And he did that against the theater of his time. There is the fascinating double portrait of his friend Garrick with his lovely Viennese wife (here illustrated) in which the latter, in a movement full of naturalness, wants to take the pen out of her husband's

hand. He is seated in a rather conscious pose, but that was a tribute Hogarth had to pay to the fame of his sitter as the great actor.

But now, what happened? In spite of that concession, Garrick considered his portrait far too simple. He who every evening struck the most wonderful attitudes as Hamlet or Richard III before an admiring crowd, wanted to be immortalized as the great actor, as Mrs. Siddons later on was by Reynolds as *The Muse of Tragedy*. The two friends quarreled over it and, in a temper, Hogarth painted right across Garrick's face and covered his eyes with paint to show how blind he was.

ECCLESIASTICAL CARVINGS IN AMERICA

BY ANNE WEBB KARNAGHAN

WITH THE ADAPTATION OF MEDIAEVAL ARCHITECTURE TO AMERICAN NEEDS HAS COME
A NEW ERA IN WOOD-CARVING, IN WHICH I. KIRCHMAYER IS AN IMPORTANT FIGURE.

DURING the past twenty-five years there has been a notable advance in America in the art of wood-carving. The outstanding work has, however, little in common with the classical beauty of the delicately fluted columns and elaborate capitals, the well-proportioned panelings and graceful dadoses of the American Georgian structures—America's legitimate heritage in wood-carving. The antecedents of our finest modern carvings are, rather, to be found in the work of the mediæval European carvers.

The reason for this departure from the abstract styles of early America to more concrete religious and symbolic types is not difficult to understand for wood-carving in all periods has depended primarily upon the architectural setting of which it is an intrinsic part. During recent years there has been a marked effort to adapt European architecture to American needs. Notable results have been attained in the Gothic buildings of Yale and Princeton universities, the administration buildings at Wellesley college and the Cathedral of St. John the Divine, to mention a few conspicuous examples at random. Gothic architecture has particularly stimulated wood-carving because carving is so important a feature of the great Gothic structures of Europe. And just as the finest carvings of the Middle Ages were inspired by the great cathedrals, so to-day the outstanding work is found in our churches. Ecclesiastical subjects, now as in the mediæval times, afford a scope of idea and a dignity of execution not possible in any other field of carving.

I. Kirchmayer, dean of American wood-carvers, remains at this time unsurpassed among modern carvers

in the strength of his conceptions and the skill of his craftsmanship. While he has executed with great facility all types of wood-carving, his ecclesiastical studies mark the fullest expression of his own art and the highest development of modern wood-carving. As such, they merit first consideration in any discussion of modern wood-carving.

Mr. Kirchmayer calls himself an American wood-carver and America delights to claim him as such, but his birth-place must be sought in Europe and the traditions of his art in Oberammergau. It was there in the deeply religious atmosphere of the little mediæval village that he mastered his medium in his teens. He spent some years in Paris and London coming to America in his late twenties. When he reached this country his medium was a ready tool for his ideas. He had learned how to give life to wood, how to express human emotion and abstract idea with reality, but his knowledge of any style save conventional German Gothic, was sadly limited.

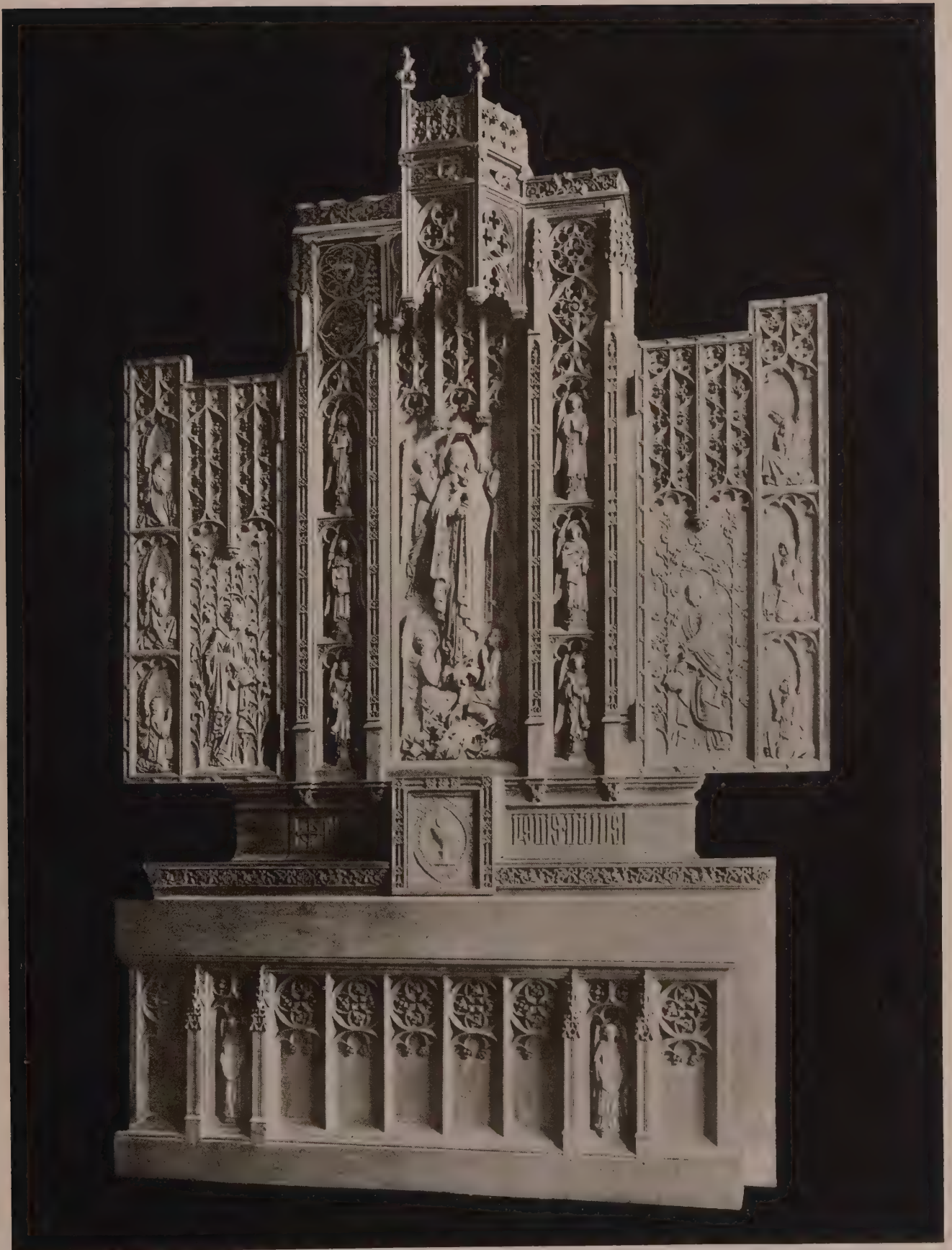
At the time, America was engrossed in reproducing the architectures of other countries and periods which naturally called for varied types of carvings as embellishments. There was no demand for figure carving in which I. Kirchmayer had been trained at Oberammergau. And this was

a fortunate state of affairs indeed for the young man. He turned his attention to the making of ornaments and under the direction of leading American architects, he produced all periods and styles of ornamental carving. For twenty years he gave himself almost exclusively to this work, mastering the Renaissance styles, Roman-



Courtesy of the Detroit Institute of Arts

"CHRISTMAS IN HEAVEN" IN THE BOOTH COLLECTION



THIS STUDY IN ALL SAINTS' CHURCH, ASHMONT, MASSACHUSETTS, OF THE MADONNA AND CHILD, GROWING OUT OF A LILY AND FRAMED ON THE RIGHT BY ST. JOHN AMONG THE ROSES AND ON THE LEFT BY ST. JOSEPH IN A GARDEN OF LILIES, IS CHARACTERIZED BY I. KIRCHMAYER AS AMERICAN GOTHIC IN STYLE



"OUR MASTER," HEROIC SIZE, IS FOUND IN THE CHURCH OF ST. MARY THE VIRGIN, NEW YORK CITY. "ST. ANTHONY OF PADUA," DESIGNED IN AMERICAN GOTHIC STYLE BY I. KIRCHMAYER, IS IN THE POSSESSION OF MR. F. W. FERGUSON

esque, Byzantine and all types of Gothic as well. It was during these years that he devised the Vanderbilt interiors recently torn down and the Jordan home, now the Woman's Republican Club of Boston. Mr. Kirchmayer gives no small measure of credit for his success to the interest of various architects for whom he worked, and to Ralph Adams Cram, foremost exponent of Gothic in this country, he particularly acknowledges his indebtedness for many opportunities to develop the field of carving most congenial to him—the Gothic.

It was a rich and vital personality that allied himself with his trained hand and eye when he turned from the carving of ornament to the making of altars, heroic figures, choir lofts, reredos and occasionally whole church interiors. His years of training had developed a sense of appropriateness in design and a freedom in composition

which were well matched by the scope of his ideas which had come with the full realization of his personality.

The opportunity to turn to architectural carving came through his association with Henry Vaughan, the English architect and builder of one of the first Gothic structures in this country at St. Paul's School, Concord, New Hampshire. By that time, Mr. Kirchmayer had become what few carvers ever become—a master of ornament and of the figure in the round. He was ready for the opportunities which came rapidly within the next fifteen years. They came with the great revival of interest in church building, bringing with it a demand for ecclesiastical carving. This was the most congenial field for I. Kirchmayer who was philosopher, churchman and artist combined, and he was soon producing work that found easy comparison with some of the great



"HEAVENLY MUSIC" BY MR. KIRCHMAYER, DEAN OF AMERICAN WOOD-CARVERS, IS IN THE BOOTH COLLECTION AT THE DETROIT INSTITUTE OF ARTS. "ST. PETER," HEROIC SIZE, IS IN THE CHURCH OF ST. MARY THE VIRGIN, NEW YORK CITY

carvings in Europe. Twenty years of tireless creative effort in this field have passed and it is not too soon for us to take stock of his genius.

Removed from traditional influences which surround European craftsmen, Mr. Kirchmayer has given free reign to his own conceptions, introducing elements of thought and technique that are essentially of this age. His most notable innovations are in the field of Gothic which he has adapted with such independence that it may in all fairness be called "American Gothic." In this style, the draperies are not mere draperies. They are architectural features of the composition. The folds of the robe reproduce the niches of the church and the embroideries in the vestments are Gothic traceries repeating architectural motifs. In the carved figure of St. Antony, a number of Gothic niches are formed by the

folds of the robe while the figure and the base, carved out of one piece of wood, are joined by a Gothic design on the robe, which might be the carved end of a choir stall as well as part of the garment.

The same distinguishing architectural quality is found in the altar-piece, *Christmas in Heaven*, in which wings and flowing robes of the angels repeat architectural designs. A niche with its enclosed figure is carved on the robe of the Madonna in All Saints' Church, Ashmont, Massachusetts. Such qualities give the finished work great height (something of the skyscraper, Mr. Kirchmayer says) and knits the well-modeled figures of the composition into the surrounding architecture. There is great unity in his compositions like that of a well-executed painting in which each note of color and each line set forth one central idea in its own maximum beauty.



ALTAR-PIECE IN ST. PAUL'S CHURCH, CHICAGO. AN OUTLINE OF CHRISTIANITY SHOWING THE MARTYRED CHRIST BETWEEN THE VIRGIN AND ST. JOHN. KNEELING AT HIS FEET IS A LITTLE CHILD WHO IS SYMBOLIC OF THE CHRISTIAN RELIGION

There is ingenuity, also, in these twentieth century carvings, a quality typical of the modern mind. Architectural draperies are essentially ingenious. His interpretations of Biblical stories and conventional religious subjects have a certain naive ingenuity. Never before has the Nativity been treated as in *The Presentation of Gifts*. The Holy Family are supported on a palanquin borne by cherubim. The bearers of gifts are partially supported by the palanquin but the ox and ass have been safely removed from the family group and rest securely on the earth over which the palanquin, symbolizing Christianity, is spreading.

There is a similar ingenious quality in the remarkable altar-piece, *Christmas in Heaven*, in the Booth Collection of the Detroit Institute of Arts. The cross on the hill of Calvary supports a wreath of cherubim heads which in turn supports the Madonna about to be crowned in Heaven. In the foreground are various saints and churchmen, symbolizing Christianity.

But the chief interest of Mr. Kirchmayer's work is the universal quality of his ideas as set forth in conventional subjects. Mediæval art, however beautiful, sincere and fitting, had its beginning and end in the religious

thought of the day. The unifying idea, the inspiration of each altar-piece, each rood screen or choir loft was the mystery of Christianity as understood in that age. To-day, looking at some rare carving from the past, one is inspired by the beauty of the whole, its relationship to the great cathedral, by its sincerity and by the skill of its execution but one remains spiritually unmoved by it.

I. Kirchmayer has put into his carvings the universal quality of thought that is the most significant feature of present day civilization. His art is dynamic, stirring a response in his contemporaries that art inspired by outworn ideals cannot stimulate. Honest doubt chiseled in the door *St. Thomas*, the progress of good interpreted by *The Presentation of Gifts*, and the epic struggle of humanity toward the divine, so poignantly expressed in *Meeting Through the Mist*, stimulate flights of imagination bounded only by the experience of the individual observer.

It is highly improbable that the art of Mr. Kirchmayer would have developed such individuality had he remained in Europe. He needed the freedom and sympathy of America to bring to full flower his early religious impressions which he received at Oberammergau.

SANTA BARBARA

Courtesy of the Bachstitz Gallery

The Burgundian imagier who carved this statue about 1500 was a realist in his character and costume, for he simply added to a picture of a lady of that time the saint's attributes—a book and a tower



RAJPUT PAINTING: A FOLK ART OF INDIA

BY JULIAN GARNER

IN NORTHWESTERN INDIA UNDER THE PATRONAGE OF RAJPUT PRINCES
A PICTORIAL ART DEVELOPED CLOSELY ALLIED TO POETRY AND MUSIC

RAJPUT painting does not represent Hindu pictorial art in any complete sense, for there were such other manifestations as the almost contemporary Jaina paintings which descend from the same obscure source, and, lying some ten centuries back of both, are the famous wall paintings of Ajanta, also belonging to the same broad current although in the intervening years it becomes, to our sight, a subterranean stream. Side by side with Rajput painting at the end of the sixteenth century were the Mughal book illustrations in which, at a magnificent Mohammedan court, Persian technique absorbed more than was perhaps intended of Indian breadth of vision. Buddhism also had its protagonists in art (the best known aspects are its later developments in Nepalese and Sinhalese manuscripts of the sixteenth and seventeenth centuries), so that Rajput painting, even though it was devoted to Krishna and to the hero of the *Ramayana*, who were dear to the heart of the Hindu before the day of Gautama and eventually displaced him, can hardly be taken as widely representative of Indian painting even though it is representative in a deep, revealing manner of Hindu life and emotion.

The only excuse to be offered by a writer on the subject of Rajput painting who can make no contribution to the subject, but must instead acknowledge at every step an indebtedness to Dr. Ananda Coomaraswamy's book (the only monograph on this province of Indian art) is that Rajput paintings are by no means well

known and that to bring them into view at all is to extend the enjoyment of them. Rajput paintings give every indication of being a well developed, in fact, as later history came to prove, a final phase of an art that

has preserved the earnest simplicity and abundant vitality of the primitive. Although these paintings are generally comparatively small, most of them being of a size that would identify them as a portfolio picture, some of them were life size.

They were not book illustrations, as a rule, and they have nothing whatever of the spirit of a Persian miniature. They were not conceived on a small scale, employing a talent for design by finding room for hosts of figures and a bewildering richness of architectural forms in a minute space. On the contrary the Rajput paintings have an entirely different point of view; their compositions are large and simple and they point directly back, through some lost school or schools during ten cen-

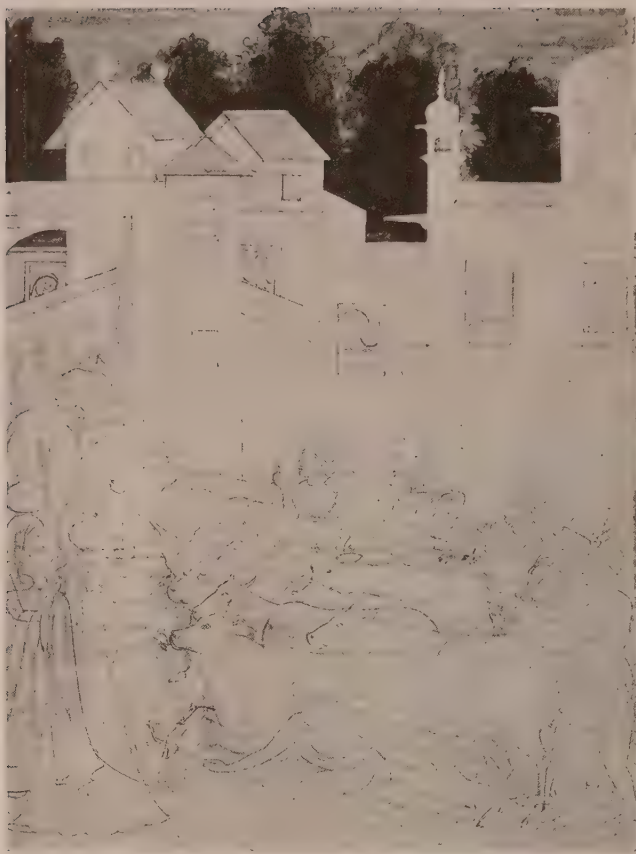
turies, to the wall paintings of Ajanta. Not only are they in spirit related to these famous mural decorations, but they were, many of them, destined for wall ornament themselves and have come originally from palaces and shrines.

The subdivisions into which Rajput paintings fall are controlled by geography and their key is the map of northwestern India. They come from the country lying in the triangle between the Indus and the Panjab Himalayas. Rajasthan occupies the base of the triangle, and the modern Panjab is the peak. The name "Rajas-



Courtesy of the Museum of Fine Arts, Boston

PROBABLY PAINTED IN GUJARAT, JUST SOUTH OF RAJASTHAN



Courtesy of the Museum of Fine Arts, Boston

"THE HOUR OF COWDUST" ON THE LEFT IS ONE OF THE FAVORITE SUBJECTS FROM THE STORY OF KRISHNA AS THE DIVINE HERDSMAN; ON THE RIGHT HE STANDS UNDER A KADAMBA TREE WITH TWO GOPIS OR MILKMAIDS; THE KANGRA SCHOOL

thani" is given to the paintings from the region between Gujarat on the south (the home of Jaina art) and Jodhpur on the north, and in the region directly east as far as Gwalior and Ujjain.

The Pahari, or Hill school, from the Panjab, has two subdivisions, Jammu and Kangra. Jammu, taking its name from the city, was an earlier development, its period of vitality antedating the rift between north and south caused by the predominance of the Mughals in the Panjab plains. The Jammu and Rajasthani styles have affiliations, while the later Kangra art, taking its name from the district to which the Rajputs were driven and where they eventually surrendered to Shah Jahan in 1620, possessed strong characteristics which distinguish it from the other two styles.

The difference, however, does not seem to be one which has resulted from the contact which a tributary to the Mughal court might be expected to have shown. Neither in subject nor in technique have they been greatly influenced by the exquisite particularities of the Persian tradition, nor have they turned their attention to Mughal subjects, the pageantry of court life or the portraits of their princes. Instead, Krishna and Radha as the Divine Pair are still supreme and the interests in subject material are in those folk-songs of the great vernacular poets with which the other schools of Rajput art were concerned. The influence seems to have been

in the other direction, for the Mughal art was affected by Rajput, not only to the extent of an occasional lapse from the aristocratic subject, but by the refreshing, humanizing simplicity of the Rajput, and also by the adoption of a larger scale of design.

The Rajput paintings are one aspect of a three-fold unity, of which the other two members are music and poetry. All three have a common source in religion. It is easy enough for us to see how poetry may suggest themes for painting but it is not natural for us to see that a painting may be conceived as a comment upon a song, that it is a visualization of an emotion as much as of an incident. These paintings are referred to as *ragmala* paintings, as they illustrate verses, or *ragmalas* which in turn interpret the musical modes known as *ragas* and *raginis*. A *raga* is an arrangement of certain notes from the scale of twenty-two; these form the melody from which the *raginis* are developed. The *ragini* is a restatement of the original theme with a selection from only the notes of the particular *raga*. There are a definite number of *ragas*, six, to correspond with the seasons of the Hindu year, and of *raginis*, five to each *raga*.

There is a further division into *putras*, of which there are eight for each *raga* and *ragini*. With an instinct for personification, which is the denial that Hindu folk-lore offers the austere doctrine of the Absolute of India's

theologians, these *ragas* and *raginis* became gods and goddesses, each god having five wives, and the *putras* were their sons. Each one was associated with a certain hour of a certain day in a certain season of the year.

The subject of the songs came from the folk-lore, principally from the *Ramayana*, which is an epic of the wanderings of an exiled prince, Rama, and his bride Siva, and from the legends that grew up around Gopala Krishna, the cowherd divinity who danced with the *gopis* or milkmaids and won the love of Radha, most perfect of maidens. Krishna is a later incarnation of Vishnu, the latter the companion of Arjuna in the *Mahabharata*; and as this early Sanskrit epic is concerned with Vishnu, so the fourteenth, fifteenth and sixteenth century vernacular poets sing of Krishna. The poet Jayadeva in the thirteenth century wrote in Sanskrit when he composed his *Gita Govinda*, which is a part of the great body of Vaishnavá literature (Vaishnava is the name of the followers of Vishnu in all his incarnations such as Krishna and Rama) but those who came after him began to write in the vernacular, just as Dante turned from the Latin of the scholars to write his *Divine Comedy* in the "vulgar tongue."

The songs about Krishna and Radha, for instance, in the *Gita Govinda* are each sung to a particular *raga* or *ragini*, so that poetry and music become identified and it only needs the painter's contribution to make the

trilogy complete. The painter accepted all of the limitations of his subject. Everything that went into his picture had some reason for being there. Animals and landscape were not treated for their own interest, or with any casualness whatever, but in relation to the emotion which is the life of the theme.

On the other hand they were not symbolical and it is a mistake to look upon a Rajput painting as an allegory in our sense. It is rather the subordination of all the elements of the picture to a mood that selects with so definite a hand what shall be introduced and disposes of it with so exact an intention once it is admitted. The elements of the design are just as exact as the notes that make up the *ragini* and the Hindu would be quick to feel any inharmony of pattern, any blurring of the incident, just as his ear would detect the introduction of a wrong note in the song.

The love of Radha and Krishna and its relation to Indian thought is all but impossible of understanding for the Western mind. It is a story of human love used as the picturing of the relation of the soul to the Infinite. As these pictures come to us they seem simply the record of a rural love idyl, but Krishna, even though he is unrecognized by his herdsmen companions, is really the Divine Cowherd, and the yielding to him of Radha and the *gopis* of the forest of Brindaban signifies the complete renunciation of self which was the Vaish-



Courtesy of the Museum of Fine Arts, Boston

KRISHNA, DISGUISED AS A MILKMAID, MILKING A WHITE COW, WITH RADHA IN THE DOORWAY; KANGRA SCHOOL. AT RIGHT A SIXTEENTH CENTURY RAJASTHANI INTERPRETATION OF THE LALITA RAGINI, WHICH IS BASED ON A MUSICAL MODE

nava ideal. Krishna's flute is the call of eternity coming to those who dwell in time.

Rama, the hero of the *Ramayana*, is, like Krishna, one of the incarnations of Vishnu, of which the cult of Vaishnava recognized ten. Like Krishna and Radha, Rama and his wife Siva represent the Indian ideal of Man and Woman. The *Ramayana* and its longer companion epic, the *Mahabharata*, for many centuries furnished material for Indian sculpture and painting. It even spread to the east, to Cambodia, and there are countless reliefs on the temple of Angkor Vat which illustrate the misfortunes of Rama, the theft of his wife by Ravana, the ten-headed demon, and her restoration to her husband after the siege of Lanka, Ravana's citadel. The *Siege of Lanka* is seen in the painting from Jammu in the Boston Museum. The assault upon Lanka is made under the leadership of the ape, Hanuman, whose people, with the help of the bears, build the bridge that carries Rama's forces to battle at Ravana's gates.

There is one painting which is reproduced here which is not generically aligned with the rest. It has recently come to the Boston Museum and while its subject matter relates to Krishna and Radha it has too much in common with Gujarati works to be classed entirely as Rajput. Dr. Coomaraswamy differentiates it from

the pure Rajput school, in commenting upon it in the April Bulletin of the Museum, although "closely related to the early Rajasthani series, but more primitive in the treatment of the eye, which is represented in the profile view of the face as if fully seen. In this feature of the drawing, in the lyrical theme of the whole, in the representation of bees (unknown in any Rajput painting), of elaborately patterned skirts and of a bodice not too short, our painting approaches that of such Gujarati works as Mr. Mehta's *Vasanta Vilasa* (*Indian Painting in the Fifteenth Century*, Rupam, 22, 23, 1925) and in a less degree the miniatures of the Jaina manuscripts. It is not impossible that it should be regarded as a Gujarati work rather than as Rajasthani in the ordinary sense. In any case the earlier Rajasthani works, dating toward or about 1600, appear to originate in Bundelkhand; while the present work is not only an older one, but must have originated, if not in Gujarat, at least in the south of Rajputana, far away from the source of the earliest Ragmala pictures."

There is a very definite respect in which all Rajput paintings, as well as this possible Gujarat example, differ from all the greater phases of Oriental painting: they have nothing whatever in common with calligraphy. Chinese painting developed out of calligraphy, which always held the higher place of the two. Painting



Courtesy of the Metropolitan Museum



Courtesy of the Museum of Fine Arts, Boston

AT THE LEFT IS AN ILLUSTRATION OF A RAGINI, OR ONE OF THE MUSICAL THEMES THAT INSPIRED RAJPUT PAINTING; THIS IS FROM RAJASTHAN WHILE THE ONE TO THE RIGHT IS FROM KANGRA AND SHOWS RADHA AND KRISHNA IN A GROVE



Courtesy of the Museum of Fine Arts, Boston

ILLUSTRATION FOR THE GITA GOVINDA, A POEM BY JAYADEVA. IN THE FOREST OF BRINDABAN KRISHNA IS RETURNING TO RADHA WHO IS CONVERSING WITH A MESSENGER; KANGRA SCHOOL OF THE LATE SEVENTEENTH CENTURY

which develops from the written character need not be, as Chinese painting proves, an art of outline, which Rajput painting essentially is. While line is of basic importance in the Chinese painting, line became form and tone as well; the single brush strokes that dotted trees with foliage or could, without being withdrawn from the paper, indicate the bamboo joint, was indeed an art of line but not of boundary line, as is the case with the Rajput art.

Outline is of supreme importance in Rajput art, and its firm, assured quality is of a beauty easily understandable for the Western eye. The Rajput painting, although often of about the size of the Mughal, never played any organic part in book illustration. It was never conceived as an integral part of the text in the manner of the Persian miniature, although it was not uncommon that it should illustrate a text. But it had no organic connection with it.

Rajput art is a folk art; it belongs to the people, it comes from the slowly growing legends and tales of their own evolving. From the time we see it emerging in the sixteenth century, from a source which it is hoped the future may disclose, to its decline in the nineteenth century it stands as a phase of an entirely popular art.

It is no doubt for that reason that it is not necessary to be familiar with the stories of Krishna or with the *Ramayana* to recognize its deep emotional quality and the rightness on which its simplicity is based. Design, having submitted itself to an outsider in the form of a hieratic authority, achieves its own ends better than in being pursued for its own sake.

Of the basic difference existing between Rajput and Mughal art, the last of which is more generally familiar to the average art amateur, Percy Brown says in his authoritative work on *Indian Painting Under the Mughals*: "While the Mughal school confined itself to portraying the somewhat materialistic life of the court, with its state functions, processions, hunting expeditions, and all the picturesque although barbaric pagentry of an affluent oriental dynasty, the Rajput painters, living mentally and bodily in another and more abstract environment, and working for Hindu patrons, pictured scenes from Indian classics, domestic subjects, and illustrations of the life and thought of their motherland and its creed. . . . The difference really was a personal one, and lay in the artist's election to take service under the emperor, working according to his patron's ideas and in the recognized official style."

BOW: THE FIRST ENGLISH PORCELAIN

BY CHARLES HYDE-JOCELIN

A COLLECTION OF NEW CANTON REPRESENTS EXAMPLES OF ENGLISH PORCELAIN FROM ITS BIRTHPLACE IN BOW, LONDON, AND THE PROTOTYPES IN EARLY AMERICAN CERAMICS

THERE is between the ceramic art of America and that of the early London potters a close affiliation, for the pottery which was established at Stratford-le-Bow in 1730 and which was the first in England to successfully produce hard paste porcelain was responsible for a factory being opened in Philadelphia some forty years later. And it was at this Philadelphia pottery that many of the pieces of the earliest porcelain were made in this country, although owing to the unfair competition of the English factories it only remained in operation for a few years. Fortunately, specimens of this "Colonial Bow" works, which was described in the *Edinburgh Weekly* magazine of January, 1771, as "making better cups and saucers than those of London," are to-day preserved in various collections.

A further association exists in this branch of the arts between America and England in that both are indebted to the Dutch for the introduction of a finer type of earthenware, for at the same time that this craft was practised by these early traders in the outskirts of

London the settlers from Holland were making a form of pottery on the shores of the Hudson similar to that of the ancient town of Delft.

More recent times have seen the closer connection of Staffordshire with the pottery industry and with the elimination of the more important London factories, even such famous works as Lambeth, Fulham, Bow and Chelsea are seldom consociated with the history of the capital city, except by connoisseurs who zealously seek for examples of these and other early London potteries. In fact, it is greatly to be regretted that the existence of Bow and Chelsea was of such short duration, both having been absorbed by the Derby interests at the end of the eighteenth century. By the loss of these once celebrated works, the ceramic art of England was the poorer, for the artists produced many pieces which have not been excelled either for the perfection of the modeling or the beauty of the decoration.

It is noteworthy that several famous sculptors have at some time been connected with the modeling of



Courtesy of the Metropolitan Museum of Art

PORCELAIN MODELED IN THE FORM OF NATURAL SHELLS FIRST APPEARED IN THE ROYAL NAPLES FACTORY (1734-1759) AND IT WAS FROM THE ITALIAN PROTOTYPE THAT BOW COPIED THESE LARGE SALT-STANDS WITH CONCHOLOGICAL MOTIFS



Courtesy of A. S. Vernay

BOW ARTISTS FREELY USED MYTHOLOGICAL SUBJECTS AS MODELS. GROUPS OF BIRDS WITH METAL STEM CANDLESTICKS SUCH AS THE PAIR ILLUSTRATED HERE WERE ALSO POPULAR AS ORNAMENTS. DESPITE THE VARIOUS SIMILAR CHARACTERISTICS THERE IS AN OUTSTANDING DIFFERENCE BETWEEN THE COLORINGS OF THE DECORATIONS ON BOW AND CHELSEA PORCELAIN. THE DRESSES OF THE FEMALE FIGURES IN BOW ARE FREQUENTLY OF BLUE OR CRIMSON WITH SMALL YELLOW FLOWERS AND MINIATURE GOLD LEAVES WITH CRIMSON, PALE BLUE, AND YELLOW USUALLY APPEARING ON THE BASE



Courtesy of the Metropolitan Museum of Art

THE ORIENTAL INFLUENCE IN THE QUAIL PATTERN IS APPARENT BOTH IN THE ARBORET MOTIF OF THE OCTAGONAL PLATE ILLUSTRATED HERE FROM THE BOW FACTORY AS WELL AS IN THE CURIOUS BORDER WHICH IS OF A BRIGHT CHINESE RED

ceramics and this obtained as early as the mid-eighteenth century, when some of those splendid figures and groups produced at the Lambeth factory of Crispe were the work of John Bacon; who later became a Royal Academician. After leaving the Lambeth pottery he was employed at Bow, where he doubtless created some of his finest examples. And an examination of many of the more beautiful specimens of Bow will disclose a small impressed B in the paste underneath, as is the case with the famous statuettes of the cooks carrying dishes. This letter is frequently assumed to indicate the initial of the Bow pottery, whereas it was the private mark of Bacon. Actually while we to-day refer to this factory as "Bow" it was known as New Canton and specimens exist which bear this designation.

Shortly after the Dutch were established along the south bank of the Thames a factory was started on the

opposite shore, but for whatever reason the scholarly Doctor John Dwight, who was an M.A. of Oxford, became interested in the pottery industry has never been explained. That he did, however, become connected with a factory at Fulham in 1671 doubtless resulted in the earlier appearance of porcelain in England than would otherwise have been the case. Although Dwight failed to produce porcelain similar to that which was being imported from the Orient, to attain which was his ambition, he did invent a semi-pellucid ware which was the forerunner of the later and finer article discovered after his death. There is nevertheless in some of the pieces made at Fulham a resemblance to the texture of both the Chinese *buccaros* as well as to the early Meissen, while Dwight is by some credited with that glassy soft paste associated with Rouen, Sevres and Chelsea.

Of the fact that fine porcelain was actually produced

at Fulham, there is, however, little record, nor is it at all likely that porcelain works of importance appeared before the establishment of the pottery at Bow in 1730, this being followed fifteen years later by that of Chelsea. Moreover, even the early porcelain of these more advanced potteries fails to equal that which was produced there later, much of which was made from clay imported from the Southern states of America. In fact, for some time Bow, Chelsea and other makers were experimenting with various clays in order to find some compound which would not entail the excessive loss when fired, as that which was at first used. Owing to glass being largely a component the resultant was of such brittleness, that only few articles withstood the heat of the furnace.

Nor was it until late in the eighteenth century that bone ash began to replace glass, and although kaolin and feldspar had been successfully used before 1770, it remained to Josiah Spode of Trent in 1800 to produce a distinctive English porcelain from clay and bone ash with an admixture of felsitic and other mineral silicates. Thus Spode discovered a fusible compound in which the constituents were inconsistent, the silicates obviously becoming vitreous at a lower temperature than the clay, which while fusible retained its opaque body.

Between the various figures made at these two London factories there is a considerable likeness, for on the opening of the Chelsea pottery many men were attracted from the Bow works. And while each of these potteries is equally well known for these ornaments, there is an undoubted superiority in the artistry of the later models of Chelsea, where under the direction of Sprimont, the famous silversmith, an elegance was developed which vied with that of



Courtesy of the Metropolitan Museum of Art
BOW DECORATED PORCELAIN BEER-MUG

Dresden. That both the artists of Bow as well as Chelsea strove to equal the excellence of the Continental work is evident from the distinct resemblance between the figures of the London factories and those of Dresden. Although it must be admitted that the first English statuettes frequently lack the exquisite delicacy of the Continental productions, we can but dispute the suggestion of one authority that Bow and Chelsea figures were "garbled versions of Dresden." It is axiomatic that the earlier discovery of porcelain in Europe permitted a greater advancement in the art of decorative ceramics, but the fact that the work of the English potters eventually surpassed those of Europe and maintained this superiority is proved by the beauty of later examples.

After handling and comparing the statuettes the more delicate treatment of the Chelsea artists is apparent, nor do the Bow figures always manifest the same translucence as those of the later specimens of their competitors. Again, despite the various similar characteristics there is an outstanding difference between the colorings of the decorations. The dresses of the female

figures in Bow are frequently of blue or crimson with small yellow flowers and miniature gold leaves, crimson, pale blue and yellow usually appearing on the bases. The Chelsea specimens, however, indicate considerably more French motifs, the artists of this factory undoubtedly being affected by the designs of Watteau, albeit this influence, to a lesser extent, is similarly noticeable in the decorations of Bow. The painted panels seen on important vases and representing those sylvan scenes and dancing figures, typical of the exquisite work of the French artists, were generally adopted by Sprimont, seldom being



Courtesy of the Metropolitan Museum of Art
BOW PORCELAIN COFFEE-POT SHOWING THE RIBBED BODY



Courtesy of A. S. Vernay

BOW BLANC DE CHINE FIGURES EXHIBIT FINER MODELING THAN IS EVIDENT IN THE PAINTED EXAMPLES, THIS BEING ATTESTED BY THE HANDS AND FEATURES. THE ECCENTRIC SPHINX BEARS THE HEAD OF PEG WOFFINGTON, THE ACTRESS

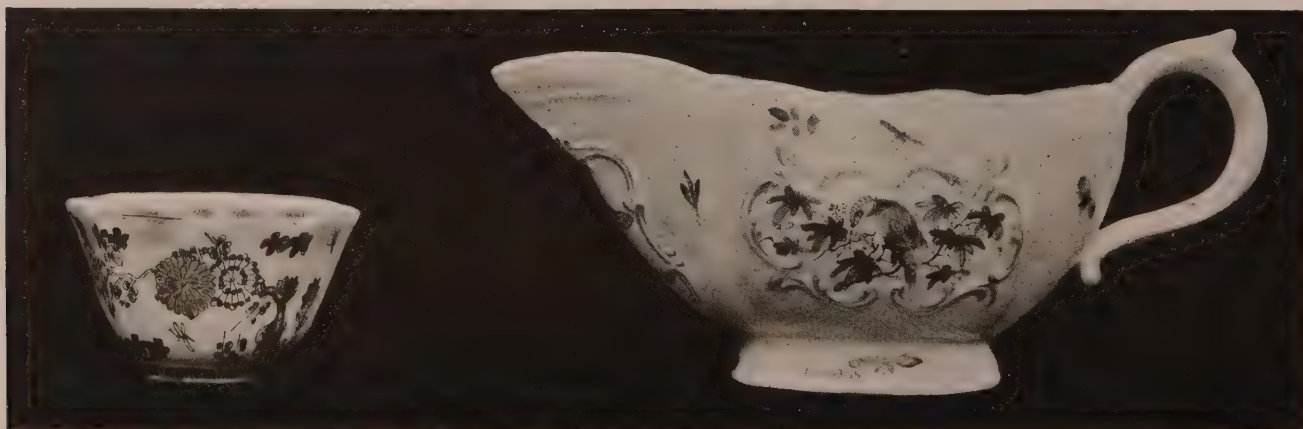
found in the pieces modeled at the older factory.

There is in Bow figures one peculiar characteristic which does not appear in those of Chelsea. A square hole was frequently cut through the clay before glazing, this being intended for the insertion of a metal stem supporting branches and nozzles for candles. On many of these and other pieces a dagger accompanies the anchor mark, this being borrowed from the coat-of-arms of the City of London, in which it symbolizes the treacherous slaying of Wat Tyler by Walworth at Smithfield in 1381. The superiority of the Chelsea would seem to have seriously impaired the trade of the New Canton factory, the owners of which resorted to various means to recover their former status. In addition to marking their porcelain with an anchor similar to that adopted by Chelsea, the crescent mark also appears on figures, although there can be no doubt that these were made at Bow and not at Worcester as the mark might indicate.

That a similarity exists between Bow and early Worcester may be admitted. In fact, so pronounced is

this resemblance that an inkstand, formerly in the museum of the Royal Worcester Pottery, was quoted by the late R. W. Binns as an example of Worcester and this despite its being dated 1750. This piece is now in the British Museum, nor has it since been associated with the Worcester factory. While the tones of the Bow blues resemble those of Worcester, they are more similar to those of Chelsea, the Worcester displaying a more purplish or red-blue. Again, distinct shades are noticeable in the Bow and it has been suggested that the variations are due to the use of bone ash, but they are more probably the outcome of some chemical action on the cobalt contained in the smalt. It might not be out of place to observe that there are two distinct types of blue in the decoration of ceramics, red-blue and green-blue, the difference resulting from the addition of red or yellow to the primary color.

Even in the more brilliant overglaze enamel pinks, reds, and greens, a diversity of tones is observable, although this is not so marked in the Oriental decorative motifs. Probably one of the most attractive of these



Courtesy of the Metropolitan Museum of Art

AN ORIENTAL DESIGN SIMILAR TO THAT OF THE QUAIL PATTERN APPEARS ON THE SMALL CUP, WHILE THE SAUCE BOAT WHICH IS A RARE ONE OF SOFT PASTE DISPLAYS THE PAINTED PANEL IN DECORATIVE DESIGN FRAMED IN RELIEF SCROLLS

latter is the quail or partridge design, which ever offers difficulty to collectors, in that it was adopted by Bow, Chelsea and Worcester alike. This famous decoration is among the most daring used in ceramics, the combination of a blue stem tree upon the branches of which brilliant red and gold blossoms appear with a red and blue bird sheltering beneath, offering an ensemble which were it less artistic would be garish. The similarity frequently evident between the quail design of Bow and that of Worcester may be explained by this having been the work of the same artist, who having worked at one factory was later employed by the other. But at the same time, while Worcester specimens often bear the mark of that pottery, we have in no instance seen one of Bow which could be identified by this means.

Other pieces characteristic of this London factory are those in the Kakiemon manner, bearing the almost startling red and gold patterns of the Japanese imari ware. This was introduced by the Dutch traders from the

East very soon after Kakiemon and Goroshichi had perfected the enamel porcelain, for which Japan became famous, and the same motif appears in different forms on many pieces of English ware. In the decorative panels which appear on the Bow vases designed in the Japanese style there is often a lack of that perfect symmetrical arrangement which is evident in the original. In fact, this is the case with many English adaptations of the Oriental patterns and is largely due to the artists attempting to include too many items in the space allocated to their work.

One very pronounced peculiarity is to be found with some Bow figures. A close examination will reveal slightly flattened surfaces caused by the maker of the figure using a knife to sharpen or smooth the outline before it had been fired. This is usually more marked in the dress or drapery, although it also appears on the arms and legs. It is, however, on no occasion evident on Chelsea examples, any roughness to which was probably removed by a wet brush, in the present manner.

There is in several of the colors used by the Bow artists certain distinct qualities, which afford much assistance to collectors. The curious brownish red, commonly called "sealing-wax red" and which is found in conjunction with the Oriental motifs, is usually dull and lacking gloss, while the blue enamel also has a tendency to opacity and lifelessness. In fact, it may be generally accepted that Bow enamel never reached the beauty of that found on pieces of Chelsea.

It is also well to remember that few pieces of Bow porcelain were marked and it is only by close application that the student may acquire a familiarity with those distinctive points which ensure correct identification. The mark on any example of porcelain is the least certain sign of authenticity, for while it is difficult to reproduce the various shadings of colors the forging of a mark offers no problem to the unscrupulous.

As is the case with much early porcelain many examples of Bow are decorated with those designs and views which were obtained



Courtesy of the Metropolitan Museum of Art

AN EARLY BOW ORNAMENT SHOWING PARROTS AND BLOSSOMS

from transfers printed on paper from copper plates, but those which were applied at the New Canton factory are not always pleasing and are at times blurred and indistinct. It is perhaps interesting to recall that while the actual method of transfer originated in England, it was nevertheless an evolution of an adaptation by the Chinese who, having seen the old engravings which were among the possessions of the first missionaries, painted the outline of these pictures on articles of porcelain.

From fragments recovered during excavations on the site of the former pottery, it is apparent that considerable biscuit ware was produced at Bow decorated with white in relief, the favorite designs being the Mayflower and the two roses on one stem. This form of embossed work also appears in early Saint Cloud and Chantilly, who, like the London potters, borrowed it from the Fuchien white ware. Connoisseurs distinguish this raised work of Bow by the sharp edges of the designs, although these are not evident unless closely examined.



Courtesy of the Metropolitan Museum of Art

A SIXTEENTH CENTURY MILANESE CASQUE

In the sixteenth century the Negroli family of Milan were the leading armorers of Italy. The head of the house, Philip, was the intimate of emperors and kings and lived in a great palace-atelier where his brothers were associated with him in the forging and adornment of armor. Their work is among that most sought for by museums and collectors, and of their signed pieces, as distinguished from those marked or "poinçonné," less than a dozen have survived. Through a gift from one of its trustees, Mr. George D. Pratt, the Metropolitan Museum of Art is the possessor of the casque reproduced above, which is by Philip's brother, Paulus. Formerly in the collection of the Duc de Luynes, family heirloom from his Guise kinsman "Scar-face," this casque is typical of the great works of the middle sixteenth century Milanese embossers. Originally entirely covered with gold, much of which has worn away through neglect, its massive crest is formed by a sea-monster whose dreadful head flattens out as half-fish, half-man. The face defense shows as its middle ornament a winged victory; the remainder of its decoration is Renaissance



IN THIS FRESCO WHICH IS TO BE SEEN ON THE LEFT WALL OF THE VILLA OF THE DIONYSIAN MYSTERIES, A MYSTIC AND SOLEMN CEREMONY IS VERY EVIDENTLY IN PROGRESS AND LENDS AN ELEVATED TONE TO THE MOOD OF THE PARTICIPANTS

HELLENIC INFLUENCE IN POMPEIAN FRESCOS

BY JEAN PAUL SLUSSER

FROM THESE FRESCOS, WHICH ARE PRESERVED IN A VILLA OUTSIDE POMPEII, ONE MAY FORM A NOTION OF WHAT GREEK PAINTING IN ITS BEST ESTATE MAY HAVE BEEN

FEW visitors to Pompeii take the trouble to go outside the city walls to search out the *Villa dei misteri Dionisiaci*, the so-called Villa of the Dionysian Mysteries. It lies beyond the Herculaneum Gate at the end of the Street of Tombs, deep hidden in an orchard of lemon trees. It is a well-preserved suburban villa of moderate size and its top is some feet below the level of the modern soil. It is a structure in nowise remarkable or striking architecturally but it houses what are by all odds the finest frescoes in Pompeii, probably the finest that have come down to us from classic times. In this spot more than anywhere in Pompeii or in Naples or in any museum of the world one may form a notion of what Greek painting in its best estate may have been.

In the galleries full of Pompeian frescoes in the *Museo Nazionale* in Naples and before the scattered panels still intact in the ruined city itself, one gets, though even at second or third hand, a distinct impression of what may have been the character and style of Hellenic painting. Through even the stilted and pattern-book prettinesses of the decorations in this Græco-Roman provincial town there breathes something of the sweetness and nobility that pertain to all the creations of the Hellenic world.

The discovery of these and other classical remains in modern times has worked more than one spell upon artists and public. There is still in the Vatican the lovely

marriage fresco from the *Villa Aldobrandini* which Poussin copied in his youth and whose gracious beauty may have been for him one of the first beckonings into that classical world in which more than any other modern man he lived and was at home. The style we know as Empire drew its inspiration as to dress, coiffure and furnishings from a notion of classical antiquity based upon the finds the eighteenth century archæologists had been making, and some of the great ladies in the paintings of David are almost counterparts in costume of figures to be seen in certain Pompeian frescoes. In much more recent times these frescoes furnished inspiration to one important but all too little known painter, the German expatriate, Hans von Marées. Yet not all the Pompeian painting in the Naples Museum nor even the Aldobrandini marriage panel can compare in largeness of conception and grandeur of style with the frescoes decorating the four walls of a room in this villa hidden away among the trees outside the gate of the ruined city which has furnished much of our knowledge of the ancients.

The chamber is a moderately large one, probably the triclinium of the classical house, and so well preserved that even the vaulted ceiling is intact. One's first impression is of astonishment at the size and dignity of the decoration, which almost completely covers the four walls of the room. The figures are nearly life-size, and so



THIS GROUP OF SATYRS IS TO THE RIGHT OF THE BADLY DAMAGED CENTRAL GROUP IN THE FRESCO OF THE END WALL. THE OLD SILENUS IS HOLDING A PITCHER FOR A YOUNG SATYR TO DRINK AND ANOTHER YOUTHFUL SATYR RAISES A MASK OVER THE OLD ONE'S HEAD. IT IS ONE OF THE MOST BRILLIANT BITS OF PAINTING IN THE ENTIRE ROOM, REMINDING ONE IRRESISTIBLY OF VELASQUEZ'S PAINTING, "DRINKERS" AND MURILLO'S "MELON-EATERS"



WHETHER THE MAGNIFICENT FEMALE FIGURE WITH UPRaised ARM AND FLYING DRAPERIES AT THE END OF THE LEFT WALL IS INTENDED FOR A JEALOUS JUNO, AS COMPARETTI INSISTS, OR IS MERELY A NEOPHYTE FLEEING IN TERROR FROM THE APPROACHING CEREMONY OF FLAGELLATION MATTERS NEITHER ONE WAY NOR ANOTHER AS TO ITS BEAUTY AND GREATNESS IN ART. IN ITSELF IT IS A PIECE OF EXQUISITE FORM, SIMPLE AND EXPRESSIVE



VERY POMPEIAN IS THE GROUP WITH COWERING GIRL ON THE LAP OF A STATELY MATRON; THE DIGNIFIED, PARTLY HIDDEN FIGURE IN BLACK; THE JUBILANT NUDE WITH CYMBALS UPRAISED, THE BACCHANTE IN ECSTASY OF MOTION

represented in a shallow, relief-like plane that one feels himself a spectator in the midst of some solemn drama enacting itself in the room itself. Very impressive is the clear-cut, measured quality of the pattern, while treated with intimacy and warmth as befits a painting, the figures have some of the largeness and dignity of style of a sculptured frieze.

The color too is arresting; against a background of luscious deep vermillion the flesh-tones have a warm and breathing freshness as if laid on only yesterday, and are relieved by creamy or gray-green draperies, and here

and there by a garment of purple-black. In this calm, grandiose and sustained performance there is evidence of a hand and mind quite other than those that created or executed most of the frescoes hitherto discovered in Pompeii. The frescoes here are the work of a master-artist rather than of the usual journeyman artisan with his pattern-book designs. It is not unlikely, according to certain indications, that the present work was copied from a Greek original, quite possibly of the fourth century, and there is a certain similarity of feeling between some of these figures and those on Attic grave

reliefs and in Hellenic sculpture of the same period.

The subject of the action here depicted is still a matter of some dispute. Almost since the time of their discovery in 1909 these frescoes have been assumed to represent the initiation of a young girl into the Dionysian Mysteries, and the villa to have been the home of the priestesses of such a cult. A passage in Pausanias has been cited referring to the ceremony of flagellation which neophytes had to undergo in dedicating themselves to the service of the god. Certain of the figures here depicted do indeed seem engaged in some such rite. A recent archæologist, however, scoffs entirely at this interpretation and holds that the theme of the decoration is the marriage of Bacchus and Ariadne, a subject to which the Pompeian taste of that time was particularly partial.

At any rate it is not essential to one's appreciation of the splendid breadth and sweep and clarity of the design as a whole that one should be entirely conversant with the significance of the action represented. It is enough to know that some sort of mystic and solemn ceremony very evidently is in progress and lends an elevated tone to the mood of all the participants in it. Whether the magnificent female figure with upraised arm and flying draperies at the end of the left wall is indeed intended for a jealous Juno, as Comparetti insists, or is merely a neophyte fleeing in terror from the approaching ceremony of flagellation matters neither one way nor another as to its beauty and greatness in art. In itself it is a piece of form as simple and expressive as Giotto, as abstract and powerful as Cézanne, and should rank with the best that has been done in any period of the world's art.

Amazing too is the group of satyrs immediately to the right of this figure and to the left of the badly damaged central group of the end wall which in all interpretations has been taken to represent Dionysius and Ariadne. The old Silenus is holding a pitcher for a young satyr to drink and another youthful satyr raises a mask over the

old one's head. This group is a triumph of foreshortening, drawing and composition, to say nothing of its interest as character representation. All in all it is one of the most brilliant bits of painting in the entire room and puts one irresistibly in mind both of Velasquez's *Drinkers* and Murillo's *Melon-Eaters* which came so many centuries later.

Very expressive too are the two principal figures to the left of the central seated pair, the one crouching and reaching out to unveil with a magnificent gesture some draped ceremonial object, the other winged and poised in the act of raising a whip to strike the kneeling half-nude figure in the next panel. As vigorous as one of Signorelli's archangels in the Orvieto *Last Judgment* is this angelic flagellant in pose and drawing, and the pathos of the crouching figure's gesture is unforgettable.

Very Pompeian is the next group, the cowering girl on the lap of the stately matron; the dignified, partly hidden figure in black; and the jubilant nude with cymbals upraised, the perfect Bacchante, poised in an ecstasy of motion. The tenderness with which the flesh is treated, the delicacy of the upper as compared with the lower parts of the figure, are characteristic of all Pompeian painting.

More characteristic of the time and more indicative of Hellenic influences is the universality with which the artist has contrived to invest all the actors in this little drama. The persons are individuals and are treated with tenderness and intimacy; at the same time they are engaged in an action larger than themselves, their eyes are focused not on any definite thing, but are turned on all space. In classical as in Buddhist art there is this blending of the universal with the particular. It is the distinction of these frescoes that more than most of those in Pompeii they show this larger quality, which, joined with nobility of conception and rare beauty of execution, make them a not unworthy example of what the lost art of Greek fresco painting may have been.



THE BADLY DAMAGED CENTRAL GROUP OF THE END WALL HAS IN ALL INTERPRETATIONS BEEN TAKEN TO REPRESENT DIONYSIUS AND ARIADNE. VERY POWERFUL, TOO, ARE THE TWO PRINCIPAL FIGURES TO THE LEFT OF THE CENTRAL PAIR

THE PORTRAITS OF CECILIA BEAUX

BY CARLYLE BURROWS

HER HIGH POSITION IN AMERICAN PORTRAITURE HAS BEEN RECOGNIZED THIS YEAR BY TWO DISTINGUISHED INSTITUTIONS WHICH HAVE AWARDED HER THEIR HIGHEST HONORS

THERE was a time when the observer of tendencies in American art regarded Miss Cecilia Beaux as a specialist in painting the portraits of women and children. It was as though these subjects possessed qualities that in some indefinable manner were specially suited to her taste. She painted them with the greatest sympathy and with a delightful originality of conception that gave them a pictorial as well as a portrait caste. Most of her early successes were paintings of this kind and quality. One needs only glance at the generous range of her work to note this particular trend in her early development. When she painted a masculine model the result usually suffered by comparison, having considerably less warmth and individuality.

But if Miss Beaux responded in other years more readily to the inspiration of womanly charm and juvenile loveliness—qualities one invariably found in her paintings—she soon accustomed herself to a more general view of life. In her attainment to artistic eminence she extended and widened her sympathies. To-day as a portrayeur of masculine as well as of feminine types she stands, in America at least, among the best. Her high position in American portraiture has been recognized this year by two distinguished institutions, which have awarded her the highest honors at

their disposal. Both honors were national in their significance and as such are to be highly prized.

A short time ago the American Academy of Arts and Letters presented her with the Academy gold medal—

the latest of the long series of distinctions America has accorded to her. The medal had been given by the Academy only twice before, on neither occasion to a painter. She received it for distinction in painting, "in recognition of a talent which during a long career of unremitting effort has never fallen below a very high plane." And in the Uffizi, in Florence, in an atmosphere surcharged with the genius of the world's great masters, there now hangs her *Self-Portrait*, painted for that institution by invitation of the Italian Minister of Public Instruction.

The first example of the work of Miss Beaux with which I became acquainted was her *Girl in White* in the Metropolitan Museum of Art. I remember how at first I was struck with the alertness and spontaneous charm of the thing, how refreshing and joyous was its expression of personality. The flashing brilliance of its brushwork was

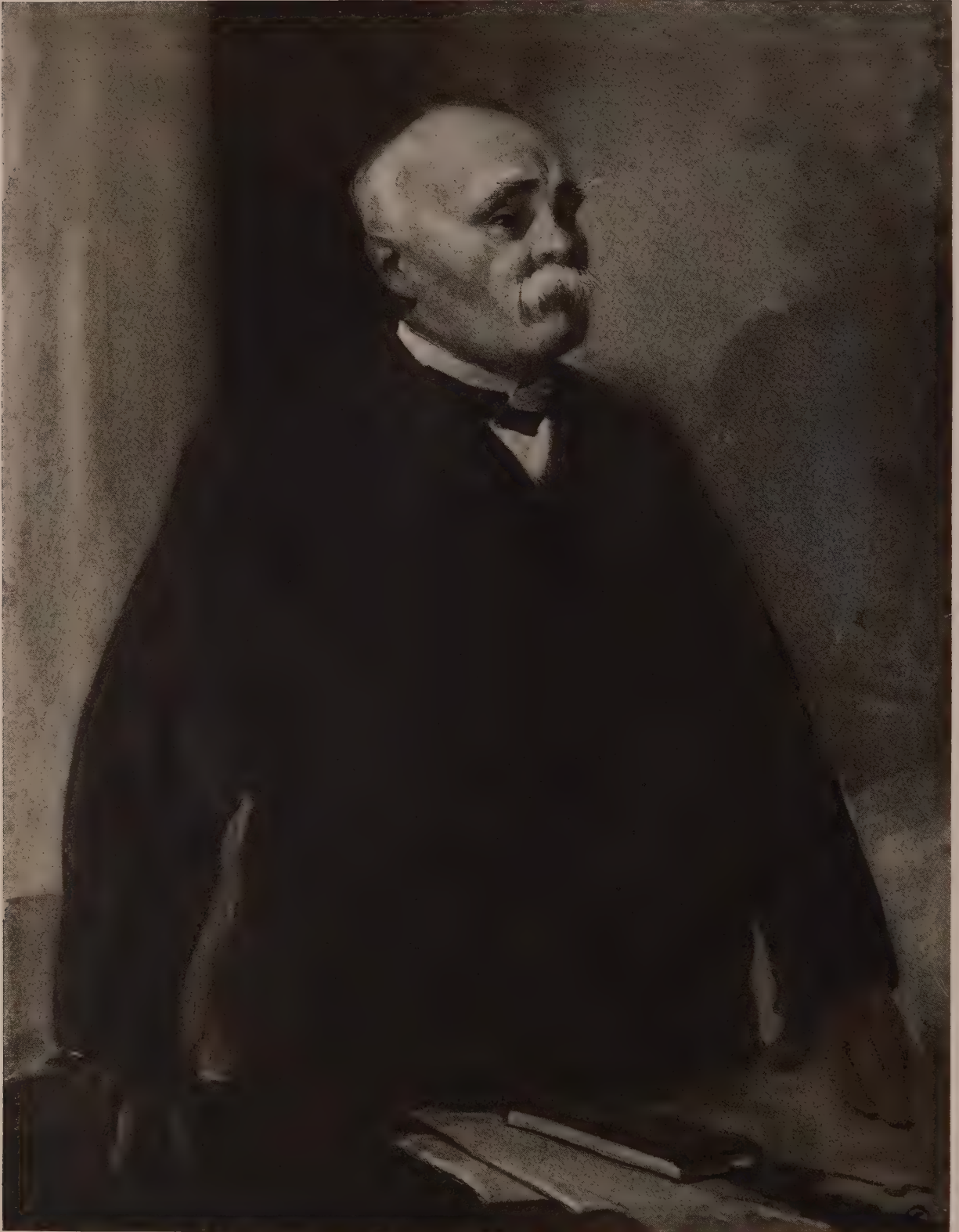


MRS. WINCHESTER BENNETT AND DAUGHTER OF NEW HAVEN

thrilling to the senses. Yet this latter quality seemed to be merely one of the contributing factors in a pictorial scheme of great beauty and dignity. What really counted more was the fine subtlety of drawing and con-



MISS BEAUX HAS DONE NOTHING MORE IMPORTANT DURING RECENT YEARS THAN THE THREE IMPRESSIVE PORTRAITS OF FIGURES IN THE WORLD WAR WHICH SHE WAS COMMISSIONED TO PAINT FOR THE NATIONAL GALLERY IN WASHINGTON. THIS ONE OF ADMIRAL LORD BEATTY HAS A LURID BACKGROUND OF SEA AND SKY WHICH SHE CONCEIVED AS A FITTING SYMBOL OF THE GRIMNESS OF WAR. IN THE STRONG, KEEN FACE AND FIRMLY STUDIED FIGURE IS REVEALED THE SAME FLUENCY OF TOUCH THAT SHE HAS ALWAYS SHOWN BUT THERE IS SCARCELY A PRECEDENT IN ALL HER ACCOMPLISHMENT FOR STURDINESS OF THIS CHARACTERIZATION



IN THE FRENCH CHAMBER OF DEPUTIES MISS BEAUX OBTAINED HER FIRST IMPRESSIONS OF CLEMENCEAU. THE WAR PREMIER WAS PRESENTING THE PLAN OF THE TREATY OF VERSAILLES FOR THE APPROVAL OF THE REPUBLIC. FOR TWO HOURS SHE LOOKED DOWN FROM A VISITORS' BOX WHILE THE RUGGED GRAY-HAIRED STATESMAN MADE HIS IMPASSIONED ADDRESS FROM THE TRIBUNE. THE IMPRESSION HE THEN MADE UPON HER WROTE ITSELF INERADICABLY IN HER MIND. IT WAS AN IMPRESSION DOMINATED BY INTELLECTUAL FORCE AND COLORED BY THE INTENSE FERVOR OF THOSE HISTORIC DAYS THAT SHE TRANSFERRED TO THIS FORCEFUL SKETCH OF THE PREMIER, WHICH NOW HANGS IN WASHINGTON

struction that lay hidden in that radiant figure in white.

There is little doubt that her ancestral combination was singularly advantageous to this artist. Miss Beaux was born in Philadelphia, where her father established his residence shortly after his arrival from France. She received an early education in music, but her interests in that direction were permitted to give way to a more natural inclination towards the graphic arts. Her first teachers were American. It was under William Sartain that she made her earliest experiments in painting. She had already won recognition, however, with a painting entitled *The Last Days of Infancy* that brought her the Mary Smith prize at the Pennsylvania Academy, before she decided to go to Paris to further her talents.

In 1889 she entered Julien's. She had the good fortune at that time also to receive the criticism of several distinguished French teachers of that day among whom were Bouguereau, Tony Robert Fleury and Benjamin Constant, while also receiving valuable counsel from Alexander Harrison and Charles Lazar at Concarneau. They saw in her work clear-cut marks of individuality and each had something to offer her that added strength to it.

Deciding to broaden her experience, the young painter traveled in Italy and in England, where she continued to paint portraits. It seems probable that it was during her sojourn in England that she really found herself. Then, too, Sargent was in the midst of his London successes. Miss Beaux was sympathetic from the start to that fluency in brushwork of which Sargent has ever been a conspicuous exponent. It was perhaps inevitable that their art should seem to function from a common inspiration. But it is saying too little not to grant that Miss Beaux always has looked upon her sitters with a vision of her own.

At home again success came to her instantaneously,

and it continued to favor her when a few years afterward she removed her residence from Philadelphia to New York. It was reflected in such of her early pictures and portraits as *After the Meeting*, that striking arrangement so filled with languid charm, now in the Toledo Art Museum; the delightful *Sita and Sarita*, a portrait of a cousin, with her cat on her shoulder, now in the Luxem-

bourg collection in Paris; the portrait called *The Dreamer*, and the *Dorothea and Francesca*, representing in one of her most felicitous compositions the two daughters of Richard Watson Gilder in lyrical attitudes of the dance which, under the title of *The Dancing Lesson*, was exhibited with success in the International Exhibition in London. Miss Beaux regards this picture, which is now in the Chicago Art Institute, as one of the finest things she has done.

As early as 1896 she was able to justify the compliment of confidence reposed in her by her Paris friends and teachers several years earlier, when at the Salon of the Champs de Mars that year six of her portraits were received and hung together by way of paying her work special



THIS PORTRAIT BY CECILIA BEAUX IS CALLED "MIDNIGHT"

recognition. There followed the period of the mother-and-child pictures, the period that produced her distinguished *Mrs. Borie and Her Son* and many others. One might pause long to consider the particular qualities of these works, the happy faculty she showed alike in interpreting the spirit of youth and maturity, the aristocratic dignity that characterized them. Special consideration might be paid a precious example like her *Portrait of a Child* on the hand of its nurse, whose presence is so artfully suggested, and about which there is such complete simplicity and naturalness.

There is nothing affected about her designs; nothing forced or artificial in her creating of a decorative effect. As already suggested Miss Beaux has no set ideas about



WHEREVER SEEN, MISS BEAUX'S PORTRAITS WILL BE REMEMBERED FOR THEIR SPARKLING ZEST AND DIGNITY. IT IS ONLY TO BE SAID FOR HER COLOR THAT, WHILE SOMETIMES BRILLIANT, IT IS MORE OFTEN CHARACTERIZED BY HARMONIOUS GOOD TASTE. SHE IS NEVER MORE EXPERT THAN IN DENOTING THE SHADE AND TEXTURE OF WOMEN'S DRESS AND WHERE PALE OR NEUTRAL COLORS ARE INVOLVED HER MAGIC WITH THEM IS THOROUGHLY ALLURING. INDEED, HER WOMEN, IN ALL THEIR ASPECTS OF CHARACTER AND IN ALL THAT MAKES IN THEM FOR CHARM AND ORIGINALITY IN PICTORIAL EFFECT, HAVE REMAINED PERHAPS MOST FELICITOUS AMONG THE PORTRAITS WHICH SHE HAS PAINTED



SUCCESS WAS REFLECTED IN SUCH OF MISS BEAUX'S EARLY PORTRAITS AS "SITA AND SARITA," A DELIGHTFUL PORTRAIT OF A COUSIN WITH HER CAT ON HER SHOULDER. IT IS NOW IN THE LUXEMBOURG COLLECTION IN PARIS. ALTHOUGH MISS BEAUX QUITE NATURALLY HAS GREAT PREFERENCES IN THE PAINTING OF INDIVIDUALS, SHE DRAWS NO LINE FOR SEX OR AGE. IT JUST HAPPENS THAT MANY OF HER MOST NOTABLE WORKS HAVE BEEN OF WOMEN AND CHILDREN; IT ALSO HAPPENS THAT SHE HAS PRODUCED SOME VERY NOTABLE PORTRAITS OF MEN. HER PAINTING TO-DAY, AS FOR MANY YEARS PAST, IS AN EVER-BROADENING RECORD OF ACHIEVEMENT

her subjects. Although she quite naturally has great preferences in the painting of individuals, she draws no line for sex or age. It just happens that many of her most notable works have been of women and children; it also happens that she has produced some very notable portraits of men. The fine, outstanding likeness of Richard Watson Gilder holds as definite, if a rather isolated place, in the early record of her achievement, as do the World War portraits in one of its later phases.

Many are the impressive portraits from the hand of Miss Beaux in recent years, but she has done nothing more important than the three portraits of figures in the World War she was commissioned to paint for the National Gallery in Washington—portraits of Cardinal Mercier, Clemenceau and Lord Beatty.

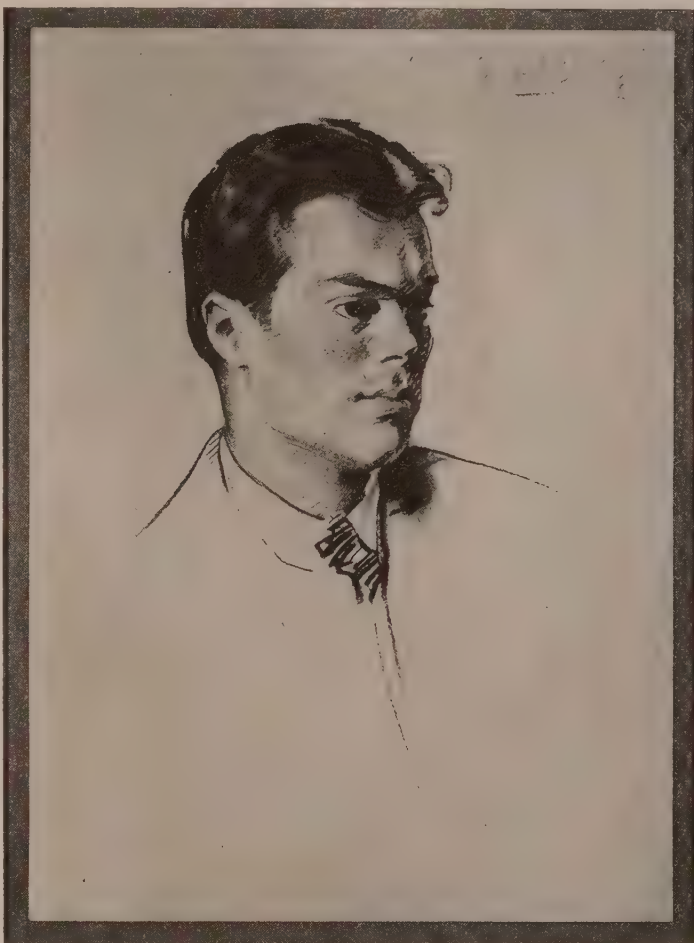
Miss Beaux had already cherished a desire to paint some of those great men, with the idea of herself presenting their portraits to the Government. In the French Chamber of Deputies, she obtained her first impressions of Clemenceau. The war premier was presenting the plan of the Treaty of Versailles for the approval of the Republic. For two hours Miss Beaux looked down from a visitors' box on that memorable day in 1919 while the rugged, gray-haired statesman made his impassioned address from the tribune. The impression he then made upon her wrote itself ineradicably in her mind. It was an impression dominated by intellectual force and colored by the intense fervor of those historic days that she transferred to the forceful sketch of the premier addressing the deputies, which now hangs in Washington.

But it was Cardinal Mercier to whom Miss Beaux's heart went out most. He gave her a room in the *archeveche* where he could frequently come to pose, and she became enthralled with the kindly, heroic figure of the Belgian prelate, with whom she discussed many matters of world import. Her conception of him bears tribute, in

its fine sincerity, to her high quality as a painter. In Lord Beatty she saw coupled with a dauntless personality something more of the glamorous side of the war. She painted the British admiral in gleaming uniform, his hands resting on the hilt of a sword implanted firmly in front of him, and a copious uniform cloak thrown around his shoulders. The lurid background of sea and sky is conceived as a fitting symbol of the grimness of war. In the strong, keen face and firmly studied figure is revealed the same fluency of touch that she has always

shown but there is scarcely a precedent in all her accomplishment for the power and sturdiness of this characterization.

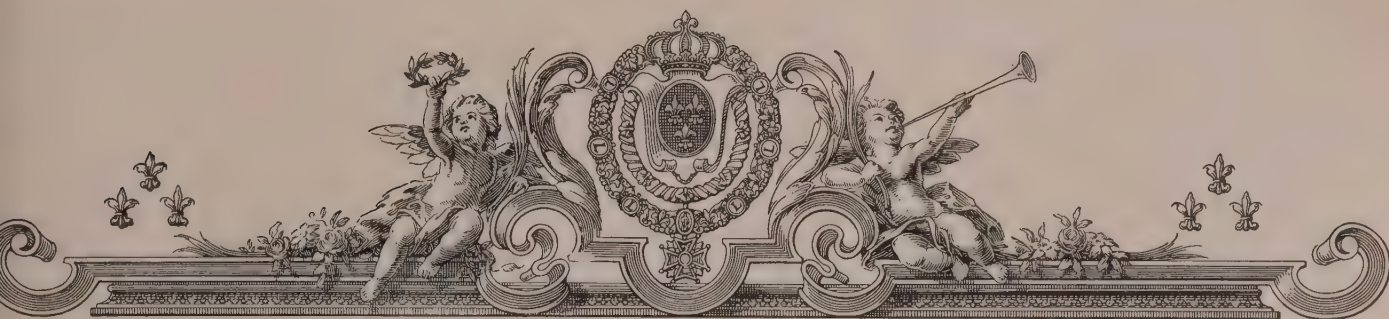
Her canvases have remained consistently modern in spite of the devious paths that have been surveyed within her time toward a more emphatic modernity. Like the works of Sargent they are a keen reflection of the nervous energy of to-day. There is a broad suggestiveness about them that banishes any thought of inconsequential details. She rarely resorts to costume effects, or to the pretty tricks in decoration with which so many portrait painters draw attention away from the infirmities of their drawing and construction. The unconventionality she



MISS BEAUX'S PORTRAIT OF THORNTON OAKLEY

has shown in many of her designs is never obtrusive, stilted or artificial but always a charming part of her aim to interpret fundamental aspects of character in the most engratiating yet simple way.

A member of the National Academy of Design since 1902; Societaire des Beaux Arts, Paris; winner of highest medals and prizes in Paris, Philadelphia, New York, Pittsburgh, San Francisco and Chicago, and represented with paintings in eight museums throughout the United States and Europe—such is a portion of the tangible record of her art accomplishment. It would be impressive were it not for the fact that her painted work itself speaks more abundantly than any such mere enumeration of achievement can ever speak of any artist.



A BROCATELLE

recalling in its rich beauty of pattern and texture the magnificent splendor of the Court of Versailles



In its luxurious design typical of Louis XIV splendor, this brocatelle is a texture first evolved by the artisans of Renaissance Italy.

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Schumacher brocatelle, a faithful recreation of one of their finest conceptions.

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NOTES ON CURRENT ART

A PAINTING of Hercules and Omphale which has recently come into this country by way of Riga and Moscow from a collection of some member of the Romanoff family is attributed by Dr. Bode to Alessandro Varotari, called Il Padovanino, a follower of Titian. The reverse of the photograph on which Dr. Bode has written his opinion is shown next the painting itself. Dr. Bode invited it for exhibition at the Kaiser Friedrich Museum and said that only present financial conditions caused him to let it go out of Germany. The picture, which measures fifty by sixty inches, is now in the care of the Milch Galleries. The story of Hercules and Omphale is part of the history of that popular hero contributed by Lydia. After the completion of the twelve labors, which he did at the command of Eurystheus, he went to Thebes where he fell in love with Iole, daughter of Eurytus, King of Oechalia. He therefore made a present of his

wife Megara to Iolaus, but his purposes were not easily accomplished for Iole's father declared that he would only consent to her marriage with Hercules when he should conquer him and his sons in shooting with the bow. This Hercules did but Eurytus and his sons still refused to give up Iole. Only one of the sons spoke in favor of Hercules and this was Iphitus. Not long after this Hercules fell into a fit of madness and slew his friend, Iphitus. He sought purification from this murder but a severe sickness attacked him and he was ordered by the oracle at Delphi to serve for three years for wages and give his earnings to Eurytus. He went to Lydia and became a servant to Omphale, the queen of the country, and during this time is said to have lived effeminately, performing a woman's tasks and wearing women's garments. The moment of the painting shows him at the conclusion of his servitude.

AS an addition to the number of Italian salvers reproduced in the article on Italian birth and marriage salvers in the September number, we include here the *desco da parto* in the Fogg Museum, Cambridge, which arrived too late for publication with the rest.

This makes complete, so far as we are able to discover, the number of these salvers in American collections. The Fogg salver portrays the birth of John the Baptist, a subject which it shares with the one of the two salvers in the New York Historical Society which it very much resembles. Like the Historical Society's salver it is of the early fifteenth century. The reverse, according to the general custom, bore the maternal and paternal arms. These salvers were used to carry the gifts presented to mothers and to brides.



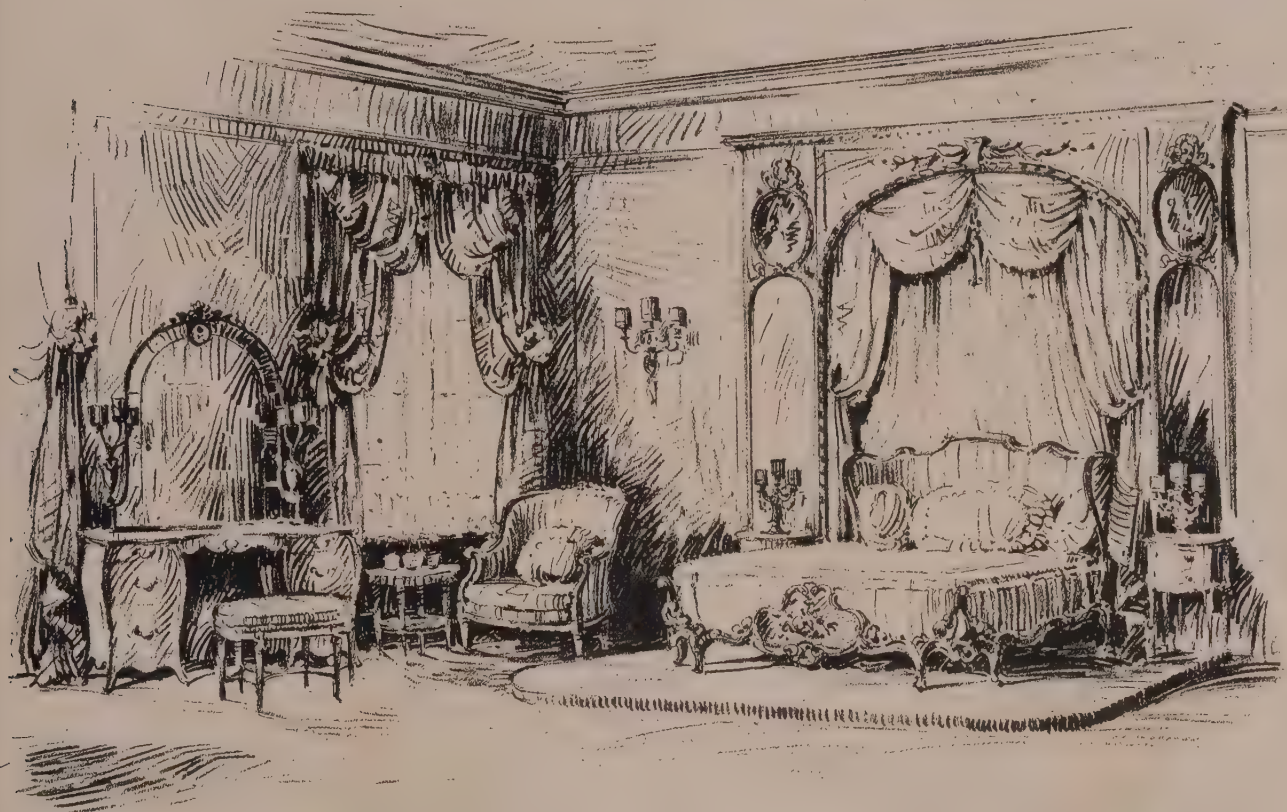
Courtesy of Duveen Brothers

A MEZZOTINT OF ROMNEY'S "PORTRAIT OF MRS. DAVENPORT"

THE purchase of Romney's portrait of Mrs. Davenport by Duveen Brothers at Christie's last summer

for approximately \$300,000 set a record price for a Romney. We reproduce here a mezzotint engraving of this portrait made by John Jones in 1784. The unusual price was the result of the bidding between Mr. Alexander Martin, representing Sir Joseph Duveen, and Mr. Carstairs of Knoedlers, which sent the price far above the other paintings in the sale; the portrait of Lady Hamilton which, like the Mrs. Davenport, was from the collection of General William Bromley-Davenport, brought only \$68,000.

The portrait of Mrs. Davenport was exhibited at the Royal Academy Winter exhibitions of 1878 and 1892. Charlotte Davenport was a daughter of Ralph Sneyd of Keele, Staffordshire; she was born in 1756 and died in 1829. She was a cousin of the Honora Sneyd who was painted by Romney in the series of portraits known as the *Serena* pictures. Her husband was David Daven-



New York Galleries, Inc., Decorators

Like Marie Antoinette, who took so much joy in planning a lovely room for herself, the clever woman of today realizes that she can give the fullest expression to her personal preferences in developing the decorative scheme of her sleeping room and boudoir.

Q In her own apartment, happily, she is not restrained by considerations of formality. Here, for instance, she may introduce a favorite note in color, and with this as the keynote, develop an environment which owes its chief charm to the fact that it is an intimate and graceful expression of her personality.

Q The essence of the problem, of course, is in acquiring just the right things for the scheme in view—the furniture, which may determine the motif of the entire ensemble, and those decorative accompaniments which will harmonize with the chosen background.

Q Should one's pursuit of such essentials lead to these Galleries, a realm of enchantment will reveal itself. For here the artistry of the decorator is united with the skill of the cabinetmaker in producing a series of delightful ensembles for all the rooms of the well-appointed town or country dwelling.

New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets



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port of Capesthorpe, Member of Parliament for Cheshire in 1777. Mrs. Davenport is shown in a landscape background wearing a fur-trimmed pink dress and broad white hat with a brown bow. Both her portrait and that of Lady Hamilton will probably come to this country.

AS it stands in a newly arranged gallery in the Metropolitan Museum of Art, this marble is exhibited as an example of Early Christian art. It comes from a tomb at Tarsus and represents Jonah and the whale, a subject very popular in Asia Minor in the fourth or fifth century, the land and time in which it was carved. In that relation it speaks for itself, but it has another aspect which gives to it a rarer distinction, that of the field of the history of ship-building. Our knowledge of Roman ships, especially as to their visual appearance, is chiefly gathered from crude representations on coins or on an occasional bas-relief but in this instance we have a vessel actually in the round. This work, looked upon purely as a ship model, shows several interesting details such as the high stern and low bow, the high ornament

of the stem of the ship, prevalent in that age, evidently having been broken off. There is also the beginnings of what afterwards became the quarter galleries of vessels of a later day, the huge timbers protruding through the hull above the waterline possibly as fenders, and a quarter-deck house. Even the rudder, which in those days consisted of steering oars on either quarter, is indicated by the starboard oar protruding downward from the "quarter gallery." Except for the little Egyptian models, familiar now in many art museums, this is the earliest type of ship model in this country.

TWO ancient Roman galleys which have been sunk for almost nineteen centuries in Lake Nemi and have resisted all previous attempts to recover them are the object of an order from Mussolini who has directed the Minister of Public Instruction to take steps to recover them. It is to be hoped that the Premier's power for accomplishing the impossible will back the enterprise for there is probably no "sunken treasure" of greater interest to archæologists. These galleys of the Emperor Caligula were no ordinary vessels, built



Courtesy of the Metropolitan Museum of Art

THIS MARBLE IS EXHIBITED AS AN EXAMPLE OF EARLY CHRISTIAN ART. IT COMES FROM A TOMB AT TARSUS AND REPRESENTS JONAH AND THE WHALE, A SUBJECT WHICH WAS POPULAR IN ASIA MINOR DURING THE FOURTH OR FIFTH CENTURY

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Courtesy of the Fogg Art Museum

A FIFTEENTH CENTURY ITALIAN BIRTH SALVER PORTRAYING THE BIRTH OF JOHN THE BAPTIST, A SUBJECT WHICH IT SHARES WITH THE ONE OF TWO SALVERS WHICH IT RESEMBLES IN THE MUSEUM OF THE NEW YORK HISTORICAL SOCIETY

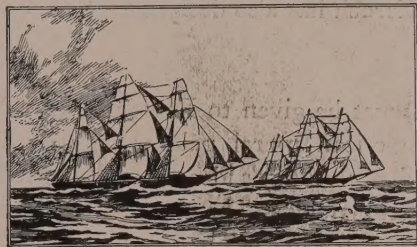
simply for the practical purposes of transportation; they were true floating palaces, conceived and furnished according to the ideas of an age that had fairly gone mad on the subject of luxury and magnificence.

The existence of the vessels has been known since the fifteenth century when fishermen found bronzes and pieces of wood in their nets. So far there has been accumulated considerable information about them; but the two galleys, one of them four hundred and fifty feet long, still lie under thirty feet of water. The decks are found to have been paved with a mosaic of which porphyry and enamel formed a part. There were libraries, marble baths; the bulwarks were cast in bronze; the vast saloons contained many sculptures and, from descriptions of this type of floating villa written in that

period, we know that there were beautiful painted walls and ceilings and that vines and fruit trees edged the covered walks.

Attempts to recover these galleys in 1535, 1827 and 1905 failed but the information that has been gathered has served only to stimulate curiosity rather than to satisfy it. One of the methods proposed by modern engineers is to drain the lake by tunneling into the side of the extinct volcano of which the lake is a crater. Previous attempts to lift the vessels have failed because the wood is so rotted that pieces only break away from the hull.

AS a memorial to John Singer Sargent in St. Paul's in London, the artist's sisters have erected a



ARIEL AND TAEPING

"Oh the little more and how much it is;
Oh the little less and what miles away."
—Robert Browning

On May 30, 1866, the "Ariel" and the "Taeping" set sail from the Pagoda anchorage at Foo Chow for London. After ninety days of sailing over sixteen thousand miles of ocean they were but five miles apart off the Lizard

Danersk Early American Furniture



Seymour sideboard of mahogany inlaid with satinwood

EVEN in furniture the spirit of Browning's words quoted above and the story of the "Ariel" and the "Taeping" applies.

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Our Early American furniture is made in the spirit of long ago. The pieces range in style from the early forms of maple and pine dating from 1690 to 1725; walnut highboys, lowboys, desks, etc., from the period of 1700 to 1750; and choice mahogany furniture after Duncan Phyfe, McIntire and the great English cabinet makers of the 18th Century.

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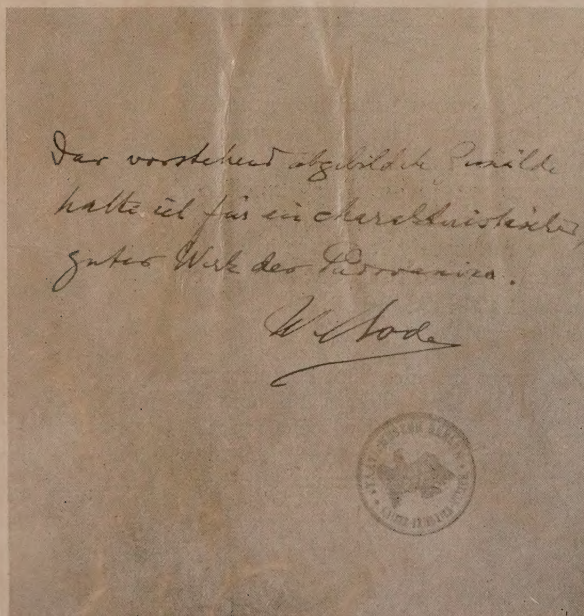
replica of the great bronze crucifix which is part of the *Dogma of the Redemption* in the Boston Public Library. The crucifix, which faces the Painter's Corner, is of bronze and is eleven feet in height. This *Crucifixion* is as totally unlike the conventional crucifix as the other mural work at Boston is unlike the traditional rendering of its chosen subjects of law and religion. It shows the Christ on the cross and, bound to either side of him, Adam and Eve, each holding a chalice beneath the pierced hands. The Christ is not the suffering figure of the older Crucifixions, but, in accordance with the entirely symbolical conception of the artist, the benign, forgiving Savior by whose sacrifice humanity is redeemed.

IT is always an inspiration to find an interesting sign post, a beautifully arranged store window, an artistic advertisement, or any manifestation whatever of the art spirit in relation to some practical phase of human relations. It is for this reason that William Zorach's clock of bronze, recently placed upon the Schwarzenbach Building in New York, justifies special mention. It juts out over the passing crowd in the street, some members of which will no doubt rejoice that it is more than a timepiece and that an artist who is also a craftsman has been called upon to create something that adds interest to its contemplation.

The design carries out a definite symbology. Zoroaster, as "the master mind and doer of all things" sits on top of the clock, and at one side is a slave, representing the "primitive forces and instincts of man." On the hour the figure of Zoroaster rises and waves a wand, the slave springs to his feet and strikes a cocoon at the master's

feet and out comes the Queen of Silk, who personifies the interests of the firm which had the clock constructed. Mr. Zorach has also designed metal doors for the building.

THANKS must be given to England for an honor to the American mural painter, Edwin Austin Abbey, in which Mr. Abbey's ideas of teaching are to be carried out in scholarships. The name of the organization undertaking this work is The Edwin Austin Abbey Memorial Scholarships for Mural Painting, Inc., and the address is Chelsea Lodge, 42 Tite St., Chelsea, London, S.W. 3. The council is composed of Lord Northbourne, Mrs. E. A. Abbey, E. F. Burrridge, and Professor E. W. Tristram, F.S.A. Three scholarships are to be offered each year and the competitions for awarding them will be open to men and women who are either British subjects or citizens of the United States. Two minor scholarships will consist of one hundred and twenty-five pounds a year and the major scholarship of two hundred and fifty pounds a year. Both are renewable for two further periods of one year each. The holders of the scholarships will be requested to devote themselves particularly to the study of mural decoration and its relation to architectural conditions. Most of the time covered by the major scholarship is to be spent in Italy and of the minor scholarships in London. The tenure of the minor scholarships will begin on September 1 and of major scholarships on April 1. Applications may be secured from the address mentioned above and the completed form for the minor scholarship must be received not later than May 1 and for the major scholarship must be received not later than December 14.



Courtesy of the Milch Galleries

DR. BODE ATTRIBUTES THIS PAINTING OF HERCULES AND OMPHALE TO ALESSANDRO VAROTARI, WHO WAS CALLED IL PADOVANINO, A FOLLOWER OF TITIAN. IT RECENTLY WAS BROUGHT TO THIS COUNTRY BY WAY OF RIGA AND MOSCOW